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ABSTRACT

The document contains suggestions for developing a goal-based instructional program in art for grades k-12. It was designed as a model for curriculum development committees and classroom teachers by the Oregon State Department of Education. It is presented in five parts and nine appendices. Part one introduces the program. Part two discusses goal-based planning in art related to state, district, program, and course goals. Part three explores various planning activities, including teaching methods and the importance of sequence in presenting historical background, art concepts, vocabulary, techniques, display, discussion, and evaluation. Part four lists and enlarges upon program and course goals. Program goals include studying history of art, how art affects the environment, art as a career and hobby, design, the interrelationship of art and culture, and creating works of art. Each broad program goal is presented with student objectives and specific course goals for various grade levels. Each course goal includes activity suggestions, vocabulary, and a list of needed materials. Part five suggests approaches for assessment. Nine appendices cover definition, health and safety, art criticism, storing and displaying artwork, competitions, the handicapped, and careers. A bibliography and list of Oregon state art organizations conclude the document. (CK)

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a pattern for art K-12

Winter 1981

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State Superintendent of
Public Instruction

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Foreword

People communicate in many ways—by the spoken and written word, the language of mathematics and science, artistic expression—and all involve the use of symbols. Shape, color, pattern and texture; these are some of the basic symbols of art to which the child first responds. Art helps students learn to explore the world, to bring order to experiences, to broaden perceptions, and to discipline the imagination toward developing avenues of self-expression. Art provides another means for problem-solving. Art is often a powerful motivation for students because it enables them to express themselves in direct, concrete terms. Clearly, art can enhance learning, whatever the discipline.

It is hoped that *A Pattern for Art* will be an incentive and aid toward further developing art programs in Oregon schools. Special thanks to the Oregon Alliance for Art Education, whose efforts helped to make this publication possible. For further information, please contact Jim Goddard, Director, Basic Education, 378-3613, or toll free in Oregon 1-800-452-7813.

Verne A. Duncan
State Superintendent of
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Introduction

According to Oregon Administrative Rule 581-22-420, all students at each grade level through grade 6 are to receive instruction in art, and elective classes are to be made available in the fine or applied arts for students at the seventh or eighth grade level. In addition, OAR 581-22-425 requires that students be provided sufficient educational opportunities at the secondary level in order to satisfy state graduation requirements. As prescribed under OAR 581-22-316, students must earn one unit of credit in the fine or applied arts, or in a foreign language.

A Pattern for Art contains suggestions for developing a goal-based instructional program in art. Organized according to six general program goals for art, sample course goals and activities follow which have been written at four designated levels: K-3, 4-6, 7-9, 10-12. Activities are supplemented with appendix materials: art vocabulary, bibliography, art and the handicapped, health and safety in art, strategies for discussion and evaluation, ideas for displaying art work, etc.

A Pattern for Art is designed as a suggested model for district curriculum development committees, school art committees and classroom teachers for developing goal-based art programs locally. Goals and activities should be modified to meet local needs. Activities are meant to represent only a small part of a total art program; other activities should be included as appropriate. Some activities include classroom time needed, vocabulary and appropriate materials.

An additional twelve activities have been included at the 4-6 level, in response to teacher requests.

The curriculum addressed in this guide is concerned with art education, often casually referred to as "visual art." We have avoided the word "visual" to encourage readers to remember that such art is often multisensory: certainly it is visual, but it also may involve other senses.

Goal-Based Planning for Art

Oregon manages K-12 instruction by means of goal-based planning. Goals are guideposts. They serve to give purpose and direction to a planning activity. Goals provide a common language for discussing the merits of various activities as those activities are carried out.

In art, just as in any other instructional program offered by an educational system, a sense of purpose and direction is essential to good planning. But what are these purposes and directions? Where do they come from? Why should the art teacher be concerned? These are questions to be answered before effective planning of an art curriculum can proceed.

Each teacher must realize that planning an art curriculum cannot begin and end only in a given classroom. It needs to be done with a sense of similar planning in other classrooms and districts within the state.

The goals and goal-setting activities prescribed by the Oregon Department of Education provide districts a common reference for the planning process. In goal-based planning, teachers must consider four goals: State Goals for Oregon Learners, district goals, program goals, course goals.

State Goals describe what the Department of Education thinks students should derive from public schools in Oregon.

District Goals describe what the community and its schools think students ought to derive from public schools locally, and how that relates to state goals.

Program Goals address what district curriculum planners and art teachers think students ought to get out of art education and how that relates to district goals.

Course Goals address what art teachers think students ought to get out of, say, "Introduction to Art" and how that relates to program goals.

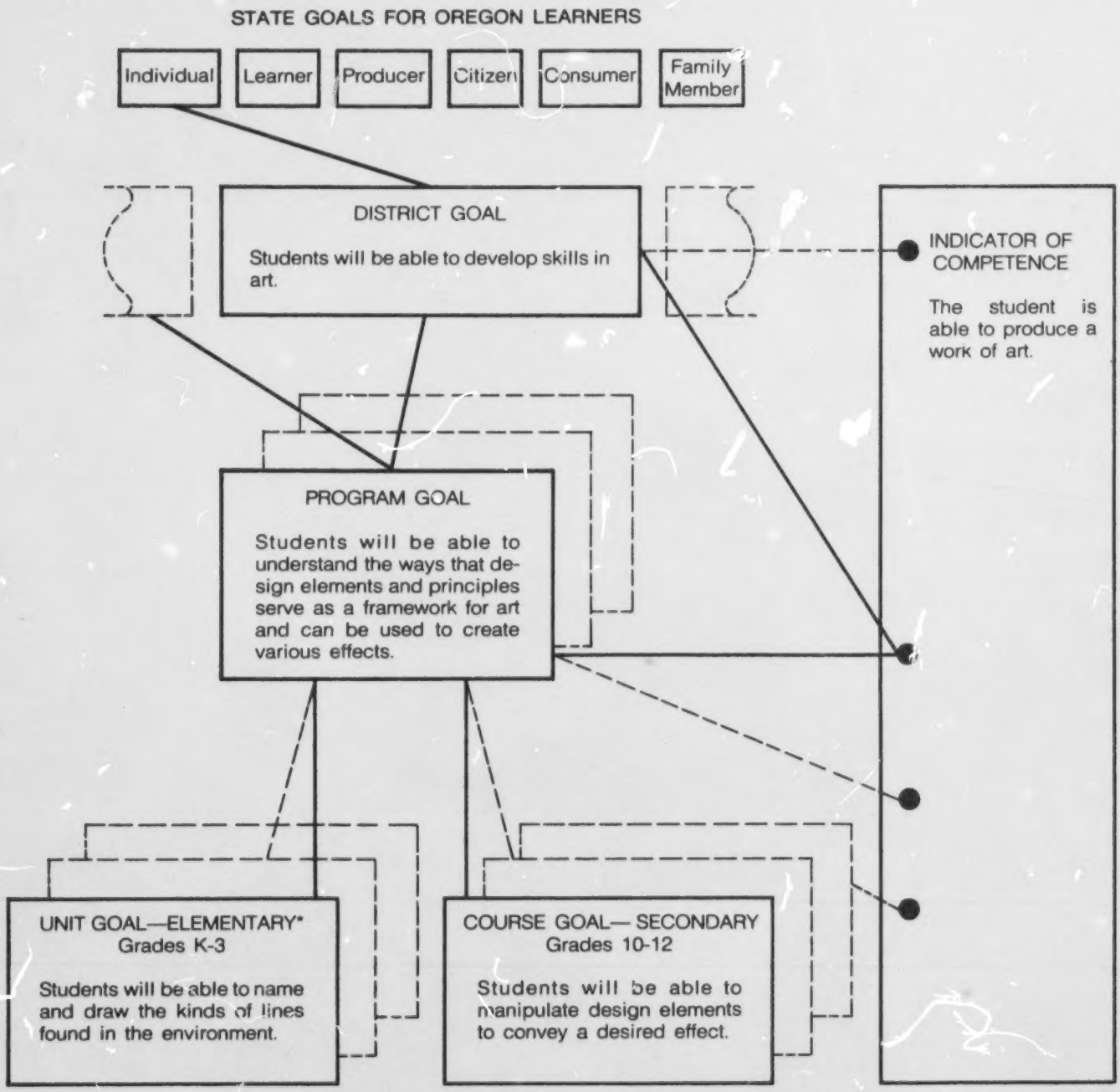
Competence fits in goal-based planning as a separate but related design. It is merely one of three graduation requirements. Districts plan and evaluate instruction by means of their goals. The district's minimum requirements for graduation are based on *competence*, *credit* and *attendance*.

Competence generally means being capable, fit. For students, it means they indicate competence by demonstrating their knowledge and skills. For districts, it means they must develop a list of indicators of competence (what many people have called "competencies"). Districts verify student competence through the local list of indicators of competence.*

Viewed, then, as two separate but related designs, goals and indicators of competence may look like the chart on the following page.

*See *Elementary-Secondary Guide for Oregon Schools 1980: Standards for Public Schools* (Salem: Oregon Department of Education, 1980) and *Standards Guidelines: Competence Requirements* (Salem: Oregon Department of Education, 1980).

For example, in a Pattern for Art:


STATE GOALS FOR OREGON LEARNERS
Individual
Learner
Producer
Citizen
Consumer
Family Member
DISTRICT GOAL
Students will be able to develop skills in art.
INDICATOR OF COMPETENCE
The student is able to produce a work of art.
PROGRAM GOAL
Students will be able to understand the ways that design elements and principles serve as a framework for art and can be used to create various effects.
UNIT GOAL—ELEMENTARY*
Grades K-3
Students will be able to name and draw the kinds of lines found in the environment.
COURSE GOAL— SECONDARY
Grades 10-12
Students will be able to manipulate design elements to convey a desired effect.

*The term *unit goal* is used at the elementary level in lieu of *course goal*, since elementary classes generally are not divided along the high school course pattern.

The system of goals is designed to help the teacher and program specialist plan their own art program. It promotes a framework for planning that may be shared by all those doing similar planning. It helps in planning for individual student goals and interests to be done within the limits of available resources. It should not be used to limit what is planned. Rather it should be used as a starting place.

Planning Activities

The pattern or framework for any art program is the program and course goals around which the program is structured. The instructor can build on the pattern in any number of ways; the approach depends on the individual teacher's particular interests and strengths in the field of art. This publication contains suggested strategies for achieving goals while incorporating one or more approaches.

"Hands on" activities usually work best to engage students' interest. However, activities need to interrelate and progress one from the other, and should not be limited to "one-time" projects. As such, each activity should include:

-historical background about the art medium to be used in the activity;

-a discussion of the art concepts which the activity emphasizes;

-a review of the vocabulary and language used to communicate in the medium;

-explanation and demonstration of the techniques to be used;

-time to develop ideas and work on projects;

-a chance to display, discuss and evaluate projects.

Historical Background

Introduce historical background at the beginning of the activity: show films, display reproductions or read accounts of artists at work. Discovering connections between the art of the past and that of the present helps students to understand the role of art in society, and how artistic expression has evolved.

Art Concepts

Part of any discussion of art is an analysis of how design elements and principles are used. Encourage students to examine their immediate environments closely to help them broaden their perceptions as to how design elements can be perceived in so much of the environment.

Vocabulary

Encourage students to share ideas: this helps them develop that vocabulary necessary to learn various art mediums and to discuss art effectively. It provides a first step toward developing analysis skills. In this publication, vocabulary words are included with activities, and students should be able to understand and use these words according to context. Students should be encouraged to compile vocabulary lists and add new words as they are introduced into discussion. (See Appendix A, page 63 for definitions of vocabulary used in the text.)

Techniques

The most effective way to introduce techniques for using tools and materials is through demonstration; however, sometimes students need to find their own way. The approach will depend on the activity. Whatever approach is used, safety precautions should be introduced as appropriate. (See Appendix B, page 69, Health and Safety in Art.)

Time

It takes time to develop skills, and often repetition is the only way that students can come to refine their techniques and learn to understand the medium. Too, time is needed to explore possibilities and to complete projects.

Display, Discuss and Evaluate

At the completion of each activity, students should be allowed to display and discuss their projects. (See Appendix C, page 71, Strategy for Discussion and Evaluation for Works of Art.) Attractive display enhances works of art, and it is a skill that all art students should know. Displaying work also shows that the instructor recognizes students' accomplishments and that there may be a number of approaches to expressing a message. (See Appendix D, page 73 for ideas on displaying various types of art.) Discussion helps students to develop skills for analyzing art, using vocabulary, and perceiving their own projects in terms of broader cultural and historical perspectives. Students should be guided in discussion and analysis; the approach should be positive and relate directly to the work at hand. Peer analysis helps students evaluate the degree to which artistic intent was communicated. (See also Appendix E, page 77, Guidelines on Contests and Competitions.)

Students should not be made to feel that they are in competition with one another. While levels of skills development vary according to the student, K-12 students generally are in the early stages of artistic development and they need to feel free to explore and analyze art on their own terms, and at their own rates.

Criteria for analyzing work should be based on the following:

how well it relates to the student's original goal;

how well the student's ideas and feelings are communicated in the work;

the use of tools and materials;

the level of skill, considering the individual student's artistic development level;

how the student feels about the products and the process used;

how well the student used previous evaluations to improve work, including developing individual approaches to further self-expression.

Each student's work should be dated and stored in a portfolio. The portfolio simply may be a sheet of railroad board folded and taped to create a sturdy envelope. The portfolio is a record of student's progress, providing clues as to areas needing reinforcement.

As students differ in abilities and interests, so the teacher needs to consider differences when planning activities. Too, special considerations may be needed for the student who is handicapped. (See Appendix F, page 79 for suggestions on ways to adapt programs for handicapped students.) Any student who wishes to participate in art courses must be allowed that opportunity, regardless of ability.

Many activities in this publication may be presented as part of other subject areas; eg, science, social studies, environmental studies, reading and composition. The instructor should try to relate art to other areas of study whenever possible.

See Appendix G, page 81 for a bibliography, films and materials which supplement sample activities.

Goals for Art Education
K-12

The following section contains suggested course goals and activities which are designed to meet the intention of the six suggested program goals. Goals and activities are not meant to represent a complete art program; rather, they are intended to serve as a starting point from which districts can design their own programs. And while each activity is designed to meet a specific course goal, a number of activities often contain elements which would lead toward meeting other goals as well.

Program Goals	Course Goals
Students will be able to analyze art in terms of historical and contemporary points of view.	Students will be able to identify the lines used by artists in a variety of art representations and describe the feelings such lines convey. (K-3)
	Students will be able to describe a particular work of art based on subject matter, use of design elements, and the feeling conveyed by the piece. (4-6)
	Students will be able to defend preferences for particular types of art based on design characteristics and qualities of expression. (4-6)
	Students will be able to describe subjects, themes and motifs which have come to be known as trademarks of certain artists. (4-6)
	Students will know various criteria for evaluating art, and be able to write evaluations of works of art using such criteria. (7-9)
	Students will be able to identify how major schools of thought in art influence artistic expression. (10-12)
Students will know ways art affects and is affected by the environment.	Students will be able to identify and describe various regions in Oregon and relate how structures built in these regions reflect environmental conditions. (K-3)
	Students will be able to identify and describe a variety of regions worldwide and relate how structures built in these regions reflect environmental conditions. (4-6)
	Students will be able to describe architectural characteristics of buildings of historic note locally. (4-6)
	Students will know how to affect the visual appearance of home and school environments and how changing an environment can influence the atmosphere and function of that environment. (4-6)
	Students will be able to make changes in environments through the selection or creation of art which takes into consideration social, economic and environmental factors. (7-9)
	Students will know how art can improve the appearance of the community. (10-12)
Students will be able to pursue artistic interests in both career and avocational activities.	Students will be able to identify a variety of structures and objects which are personally interesting, and identify who constructed each and why. (K-3)
	Students will be able to identify and describe aspects of art involved in occupations and hobbies of relatives and friends. (4-6)
	Students will know how thinking in artistic terms and experimenting from an artistic point of view can be used in problem solving. (4-6)
	Students will be able to utilize skills in artistic expression for self-initiated activities. (4-6)
	Students will be able to evalute how the understanding of design principles enhances occupational success in the fine or applied arts. (7-9)
	Students will be able to evaluate their own potential for careers or hobbies which involve artistic skills in terms of personal interests and abilities. (10-12)

Program Goals	Course Goals
Students will be able to understand the ways that design elements and principles serve as a framework for art and can be used to create various effects.	Students will be able to name and draw the kinds of lines found in the environment. (K-3)
	Students will be able to represent movement, pattern and texture by use of line. (4-6)
	Students will be able to define the term "value" as it applies to color and be able to utilize color value as an element of design. (4-6)
	Students will be able to utilize the principles of variety and repetition to achieve compositional unity. (4-6)
	Students will be able to include the use of line as part of their own artwork in a variety of media. (7-9)
	Students will be able to manipulate design elements to convey a desired effect. (10-12)
Students will be able to use tools, materials and processes to create works of art.	Students will be able to record the variety of lines which make up the environment, and discuss the feeling such lines convey. (K-3)
	Students will be able to draw simple shapes found in everyday life. (4-6)
	Students will be able to produce a series of prints of good quality. (4-6)
	Students will be able to create three-dimensional forms by utilizing additive and subtractive techniques. (4-6)
	Students will be able to record the human form. (7-9)
	Students will be able to select tools, materials and processes appropriate to their purpose. (10-12)
Students will understand the interrelationships of art and cultures past and present.	Students will be able to identify and describe subjects and themes depicted in a variety of works of art. (K-3)
	Students will be able to compare and contrast a number of styles of art and attribute each to its appropriate culture and period. (4-6)
	Students will be able to describe designs and motifs which artists have adapted from nature. (4-6)
	Students will be able to describe the major purposes which art serves: ornamentation, documentation, self-expression, political and religious expression, functional design. (4-6)
	Students will be able to compare and contrast art styles of various cultures, as interpreted through one art medium. (7-9)
	Students will be able to interpret art styles and periods in terms of the cultural values of given societies. (10-12)

Students will be able to understand the ways that design elements and principles serve as a framework for art and can be used to create various effects.

Students will be able to name and draw the kinds of lines found in the environment. (K-3)

Students will be able to represent movement, pattern and texture by use of line. (4-6)

Students will be able to define the term "value" as it applies to color and be able to utilize color value as an element of design. (4-6)

Students will be able to utilize the principles of variety and repetition to achieve compositional unity. (4-6)

Students will be able to include the use of line as part of their own artwork in a variety of media. (7-9)

Students will be able to manipulate design elements to convey a desired effect. (10-12)

Students learn to use the major elements of design—such as line, shape, color, pattern, texture, space—to create an effect. The effect may be a feeling of balance or unity. In depicting a row of trees, use of vertical line may convey a sense of dignity and continuity. The elements of design are among the basic tools for communicating effectively through art and about art.

Students will be able to name and draw the kinds of lines found in the environment.

K-3

Help students look for lines evident in the classroom. Point out that edges of objects form lines, such as where floor tiles meet; clothing (seams, patterns, stitching), books (binding, edges of pages), shoes (seams, laces, stripes, soles) all contain lines. Then ask students to identify lines found outside the classroom. Point out the difference between lines which are natural (a row of trees, patterns of leaves and branches) and those which are built (roof tops, power lines). Built lines tend to be predominantly straight, consistent, meeting at angles; natural lines are more irregular, curving, asymmetrical. Both may be thick or thin, soft or harsh.

Draw various types of lines on the blackboard and label them with descriptive names suggested by the students. Ask student volunteers to stand and try to evoke various lines with their whole bodies and ask them to describe how it feels to be a certain type of line.

Next, ask students to draw and classify natural and built lines. Collect and display student work.

Vocabulary

broken
built
curved
dotted
hard
line
looping
natural
soft
straight
thick
thin
wavy
zig-zag

Materials

12" x 18" white drawing paper or colored construction paper
crayon, oil pastels, or pencil

Notes

Students will be able to represent movement, pattern and texture by use of line.

4-6

Explain that line has many purposes in art other than defining the outline of objects and shapes; line can be used to create movement, patterns and texture. By way of illustration, display photographs or show slides or the film "Discovering Line"* from BFA Associates.

Next, draw any type of line across a piece of paper or on the board; add lines which approximately parallel and do not touch or cross the original line until the surface area is filled. Distribute paper and pencils or pens to the class and ask students to draw lines and fill out their sheets of paper in a similar fashion. When students are finished, display their compositions and ask the class to describe the effects various works evoke. Point out examples of movement, pattern and texture and, where possible, relate these examples to objects and surfaces found in nature as well as those which are built. (50 minutes; some students may require additional time.)

Additional Activity

Creative Drawing by Ernst Rottger includes activities which expand upon the above activity, such as drawing three versions of the same geometric shape on a sheet of paper and then drawing lines which parallel the edges of these shapes until the sheet is filled; drawing a large block letter and proceeding much the same. The activity can be expanded by using paper of various sizes and shapes; eg, paper plates, scraps from a print shop, adding machine tape, etc. This approach can help students develop greater awareness of shapes other than those of the standard rectangle, and sizes other than 9" x 12" or 12" x 18".

Vocabulary

outline
diagonal
horizontal
intersecting
movement
parallel
pattern
perpendicular
repetition
texture
vertical

Materials

9" x 12" white drawing paper
fine tip felt pens or sharp pencils
photographs, slides, or "Discovering Line"
Creative Drawing by Ernst Rottger

Notes

*See resource list in Appendix

Students will be able to define the term "value" as it applies to color and be able to utilize color value as an element of design.

4-6

Explain to students that the term "value" means the relative lightness or darkness of a color. Ask students to compare the lightness and darkness of colors found in the color wheel. Which is lightest? Which darkest? Can they be arranged in an order from lightest to darkest?

Next, explain that a monochromatic color scheme is one in which only one color is used. Explain how to change the value of a color: adding white lightens, black darkens. Display photographs and ask students to point out and name the lightest and darkest values. How many values appear? Usually, photographs are predominantly monochromatic—one color with a wide range of values. Discuss this idea as a class.

Demonstrate that a range of values can be created with black, white, and one color of tissue paper. By combining and overlapping layers of tissue, additional values are created. Lead into collage techniques: paint glue on a piece of oaktag, tear tissue into various shapes, place tissue in position to form a first layer, glue over this layer before adding the next layer. Next, distribute materials to the class. Ask students to think about the kinds of compositions they wish to create, possibly using photographs for inspiration. Some students may wish to lightly pencil outlines on the oaktag as a guide; tissue should be torn, not cut, to enhance the effect of value transitions.

Display finished collages. Discuss as a class how the use of values can express feeling, show depth of field, emphasize a point or theme. Did students achieve a wide range of values? (60 minutes, with more time as necessary; 25 minutes additional if film shown)

Vocabulary

blending
collage
compare
contrast
emphasis
hue
intensity
monochromatic
shade
tint
value

Materials

color wheel
photographs of distant landscapes, ice, clouds, leaf patterns—emphasizing monochromatic schemes
12" x 18" oaktag
cellulose glue (like metylan), glue
brushes
tissue paper in a wide range of colors and values
"Discovering Light and Dark" from BFA Associates

Notes

Students will be able to utilize the principles of variety and repetition to achieve compositional unity.

4-6

Discuss as a class the definitions of vocabulary words listed below. Apply these definitions to shapes and ask students which shapes repeat, which shapes vary, and how repetition and variety make for compositional unity.

Next, distribute cardboard bases and ask students to select from among wooden pieces or other material for use in their own compositions; enough material should be provided to cover bases. Ask students to experiment with various types of composition before selecting final designs. Students should consider how they have used repetition, for instance, to create feelings of order and wholeness. Variety can be achieved by using pieces of various thickness among repeated shapes; variety keeps compositions interesting. Then have students glue their final arrrangements into place. When the compositions are dry, spray paint them with metallic paint, then brush on oil-based paint or have students apply shoe polish. Next, when paint and polish have dried somewhat, have students buff with rags or wire brush to highlight raised areas and leave shadows in those areas which are recessed.

Display and discuss compositions. Were students able to achieve unified compositions through the use of repetition? What makes compositions interesting? (Two or three 45-minute periods)

Additional Activity

Groups of three students might work together to create 3-panel (triptych) compositions utilizing the same technique.

Vocabulary

composition
repetition
unity
variety

Materials

heavy cardboard bases 12" x 12"
white glue
metallic paint, oil-based paint, shoe polish
any material that is available: boxes, scraps of wood, cardboard cubes, paper

Notes

Students will be able to include the use of line as part of their own artwork in a variety of media.

7-9

Lead a short review on quality of line: thick/thin, sharp/fuzzy, static/dynamic, broken/continuous. Discuss feelings created by different line qualities. Next, discuss the types of line qualities created by different tools and materials.

Ask students to create compositions based on line quality. Have them experiment with various tools and materials, keeping in mind the kinds of feeling they hope their final compositions will convey. Then have them select tools and materials and create compositions.

Display compositions in class. Discuss the degree to which the tools and materials used to create lines helped to express the feelings students hoped to convey.

Materials

brushes and paint, pen and ink, yarn and glue, chalk, pencils
drawing paper and tagboard

Notes

Students will be able to manipulate design elements to convey a desired effect.

10-12

Review the ways in which design elements can be manipulated to achieve various effects. Have students collect photographs, illustrations or slides which illustrate a number of moods and effects. Next, ask students to select materials to achieve certain moods or effects by manipulating elements of design and using design principles in creating compositions.

Display and critique students' compositions. Have design elements achieved desired effects or moods? How would a different use of line or color, or materials, contribute to more effective compositions?

Notes

Students will be able to use tools, materials and processes to create works of art.

Students will be able to record the variety of lines which make up the environment and discuss the feelings such lines convey. (K-3)

Students will be able to draw simple shapes found in everyday life. (4-6)

Students will be able to produce a series of prints of good quality. (4-6)

Students will be able to create three-dimensional forms by utilizing additive and subtractive techniques. (4-6)

Students will be able to record the human form. (7-9)

Students will be able to select tools, materials and processes appropriate to their purpose. (10-12)

Students learn to control materials and tools used to produce works of art. As students gain increased problem-solving skill and experience in handling materials and tools in a variety of ways, they gain the expertise and confidence needed to produce works of art independently. For example, once students can control paint brushes and have sufficient experience in the use of color, they can produce paintings which are pleasing to the eye and which communicate artistic intention effectively.

Students will be able to record the variety of lines which make up the environment and discuss the feeling such lines convey.

K-3

Conduct students on a nature walk and have them collect various specimens which illustrate various types of line found in nature. Help students become aware of the types of lines they see. Specimens might include leaves, flowers, moss, tree twigs, etc.

Back in class, distribute paper and drawing tools and ask students to record as accurately as possible the outlines and the details of the objects they found. Explain how outline defines the edges of an object, whereas details depict interior forms and surface qualities of the object. Display student drawings and discuss the feeling these drawings suggest. Are drawings of similar objects the same? Do they create the same feelings? Why are drawings of similar objects different? (Two 30-minute periods)

Additional Activity

Repeat the above activity, only ask students to draw familiar built objects, either in the classroom or at home. This activity easily could relate to the study of basic geometric shapes.

Vocabulary

built
details
natural
outline

Materials

objects collected in nature, from home, on the school grounds or in the classroom
soft pencils or charcoal
12" x 18" white drawing paper or colored construction paper

Notes

Students will be able to draw simple shapes found in everyday life.

4-6

Explain to students that the hand can be trained to record what the eye sees much in the same manner as the hands of the pianist can be trained to play notes of music without looking at the keyboard. Drawing without looking helps develop perceptual skills, eye-hand coordination, and a fluid expressive line style.

Next, have students select objects in the classroom which are of interest to them. Provide some new or unusual objects, or simply bring everyday objects to the students' attention. Then arrange selected objects into a still life. Distribute paper and pencils to the class and ask students to draw the still life. Students should let the eye follow the outline or contour line of the objects very slowly while recording the line on paper. Have them do several drawings; emphasize that students should take their time and use all of the time allotted for each drawing.

Display and discuss drawings with students. Students will notice that results improve from first to last drawings, and those students who resist the temptation to look at the paper while drawing will achieve a freer, more expressive line that will become increasingly more accurate with practice. (45 minutes)

Additional Activity

Repeat the technique described above using a student as a model. Activity may be repeated using larger or smaller than life-size scale.

Vocabulary

contour
still life

Materials

white drawing paper
pencils

Notes

Students will be able to produce a series of prints of good quality.

4-6

Ask students to make several line drawings in some detail, and then ask each student to select one drawing to sketch on a cardboard or masonite base block. Show students how to apply a line of glue over the line of design and press on lengths of cord. Explain that it is intended that the ink used later to make prints will print only from the surface of the cord, and that the thickness of cord determines the thickness of line in the print.

Distribute cardboard or masonite base blocks, and ask students to sketch their designs on these surfaces. Have students select cord for their designs; encourage students to create patterns within the design outline by gluing cord in curved, zigzag or other patterns. Allow the glue to dry overnight.

The following day, show students how to roll water-based ink out on a piece of cardboard or masonite base block. At first, the cord may need to be inked several times to achieve a clean, even print surface. Place paper over the inked block and rub with the heel of the hand or with a spoon. Lift prints off to dry. (Be sure to have a drying area prepared in advance.) Then have students make prints, emphasizing even inking and clean print. This will take time and require patience. Finally, show students accepted ways for signing prints (eg, **Jay Jones 2/10**—student's name and number in series).

When each print is completed, set it aside to dry. When finished printing, the print block should be rinsed with water and kept for possible future use. Once prints have dried, display them and discuss the use of line and pattern in the designs. Were students able to achieve good quality prints? (Two or three 50-minute periods)

Additional Activity

Prints also can be made using plaster blocks made in half-pint milk cartons or by using paraffin blocks. Blocks can be carved using kitchen table knives.

Vocabulary

brayer
positive image
print
printmaking

Materials

9" x 12" white drawing paper or colored construction paper
water-based inks
brayers
9" x 12" heavy cardboard, masonite, formica or plexiglas blocks
white glue
cord of various weights

Notes

Students will be able to create three-dimensional forms by utilizing additive and subtractive techniques.

4-6

Show the film "The Loon's Necklace" and discuss with students why people wear masks (ie, ceremony, disguise, protection, cosmetic and expressive reasons). Ask students to visualize the kinds of masks they would like to make in this activity, and for what purposes they would wear such masks. Cover desks or tables with newspaper or canvas. Provide students with 4" cubes of clay. Ask them to form these cubes into smooth round balls and then flatten the balls by turning and patting gently with the heel of the palm until the clay forms an oval shape approximately the same size as a human face and approximately 3/8" thick.

Students may wish to form their masks over the face of another student. Clay should be pressed quickly and gently to mold to the basic contours of the face; then the molded clay should be placed over a mound of wadded newspaper to support it until it dries. Masks also can be molded over a mound of newspaper. It should be noted that masks need not be realistic; allow for imaginative interpretation on the part of students.

Using scraps of clay, have student mold features and add them to their masks. Point out to students that such features as eyebrows, cheekbones, nose, lips, etc, protrude. Using fingers and tools, have students remove clay to model the recessed areas of the face (ie, eyes, ears, nostrils, wrinkles, etc).

When class is over for the day, cover masks with damp paper towels and secure plastic wrap around masks to exclude air.

When masks are finished and air-dried, they may be fired and then glazed or painted with tempera or acrylic paint, or with a stain of concrete sealer colored with oil paint.

Display finished masks. Discuss the different ways that students added and subtracted clay to create their masks. Ask each student to describe the purpose of the mask, and have the class respond with comments on how the mask makes them feel, and whether or not it achieves its purpose. (Two 50-minute periods)

Vocabulary

additive
depress
protrude
subtractive
texture

Materials

"The Loon's Necklace" (a film on Northwest Indian masks)
ceramic clay
newspaper or canvas
table knives
plastic wrap
assortment of household tools (fork, garlic press, etc) to create textures
glazes or paints

Notes

Students will be able to record the human form.

7-9

Discuss the basic form and proportions of the human body. Tell students to think of the human body as 7-1/2 heads tall, with the head and torso measuring 3 heads, and the hip at the half-way point. The legs are one-half the length of the body; the knee is at the half-way point of the leg. Hands and feet are very close in length to the length of the face. The arms, with fingers outsretched, hang to mid-thigh; the elbows are in alignment with the waist. A female's shoulders are approximately the same width as the hips; the male's shoulders are broader.

Review the concept of contour drawing with relationship to the human form. Ask student volunteers to pose for the class and have students execute a series of four five-minute drawings. A new model should be used for each five-minute sitting. Then ask students to draw for a pose 15 to 20 minutes in length. Beginning with a light outline of the form, students should develop their drawings into finished works, with attention to shape and proportion, as well as quality of line.

Display all drawings and discuss the feeling conveyed by each. To what degree were students able to record the shapes and proportions of models accurately? Has the accuracy of final drawings been influenced by contour drawing techniques? Criticism should be positive, and nonpersonal. Students' work should be stored in portfolios and referred to when the activity is repeated to determine what progress has been made in skills development. (50 minutes; repeat Juring course.)

Vocabulary

aesthetic
contour drawing
line quality
proportion
shape

Materials

drawing paper
pencils or brush and ink

Notes

Students will be able to select tools, materials and processes appropriate to their purpose

10-12

Ask students to spontaneously generate 100 statements which begin "I feel that . . . ." Write the statements on the board and have each student select three to five statements which seem to relate to each other and about which the student feels strongly. Then show students how an art medium such as sketching can be used to convey the content of related statements. Have students select tools, materials and processes which will convey most effectively the content of statements which they have selected; ie, sketching, painting, prints, triptych painting, collage or montage techniques.

Display students' work. Critique each piece, evaluating the degree to which the tools, materials and processes were utilized effectively to convey the artist's intention. Were students able to translate feelings or ideas into visual expressions?

Vocabulary

collage
montage
triptych

Notes

Students will understand the interrelationships of art and cultures past and present.

Students will be able to identify and describe subjects and themes depicted in a variety of works of art. (K-3)

Students will be able to compare and contrast a number of styles of art and attribute each to its appropriate culture and period. (4-6)

Students will be able to describe designs and motifs which artists have adapted from nature. (4-6)

Students will be able to describe the major purposes which art serves: ornamentation, documentation, self-expression, political and religious expression, functional design. (4-6)

Students will be able to compare and contrast art styles of various cultures, as interpreted through one art medium. (7-9)

Students will be able to interpret art styles and periods in terms of the cultural values of given societies. (10-12)

Students learn that art is part of daily life, and that throughout history, connections are evident between the environment and articles of everyday use and art forms. For example, in the Pacific Northwest, the environment is reflected in the art and artifacts of the Northwest Indian tribes, as evidenced by the use of salmon, whale and bear motifs, as well as the use of materials, such as cedar, which are indigenous to the area.

Students will be able to identify and describe subjects and themes depicted in a variety of works of art.

K-3

Ask students what types of subjects they would photograph if they had access to a camera. List responses by category on the board; ie, people, places, buildings, nature, animals, activities, etc. Discuss why various subjects or themes are of interest to children. Are these same subjects also interesting to adults? Do these subjects interest children in other parts of the world? Would they have been interesting to children of an earlier time? Next, discuss whether there are certain subjects which are interesting to people, but impossible to photograph; ie, dreams, memory, the future, ideas.

Show the class various art reproductions, and ask students which contain subject matter that can be photographed. Which reproductions depict similar subjects? How do subjects and approaches differ? Which were created long ago? Which more recently?

Load a camera with black and white film, and have students choose subjects and photograph them: close up, far away, upside down, from the side, the back, from above, below. Mount each student's photographs on a sheet of railroad board for display; discuss which views are the most interesting and how the subject changes in shape according to the angle and distance. (60 minutes; repeat as time allows.)

Additional Activity

Have students choose a single object and do three large drawings on the same page depicting: the entire object, part of it, and as viewed from an unusual angle. Mount drawings on the bulletin board and ask which angles are the most interesting, etc.

Vocabulary

cityscape
floral
landscape
portrait
seascape
still life

Materials

reproductions of art representing a wide range of subject matter: people, places, buildings, nature, animals, activities such as cooking and sports, etc

Notes

Students will be able to compare and contrast a number of styles of art and attribute each to its appropriate culture and period.

4-6

Display models of a number of types of homes and shelters from various cultures, and ask students what was taken into consideration in building each structure. What tools were used? What type of climate was each designed for? What materials were available? Does the material affect the useful life of the structure? Was the structure intended to be temporary or permanent? What types of permanent structures did each culture build?

Ask students to compare and contrast the styles of various types of structures. In the mountains, steep roof lines help shed snow, and windows are small to keep out the cold. The size of a structure often is determined by the number of people who will inhabit the structure and what the structure will be used for. Using a style and environment traditional for a given structure, ask each student to create a new version of the original using a different, perhaps new material. Possible choices include: paper, cardboard, plastic, fabric, etc. As a math-related activity, students might be asked to create accurate scale models, with an emphasis on measurement skills.

Compare students' models with originals. Do different materials change the effectiveness of the designs? For example, how would using clay for a teepee affect its portability, its ability to act as a sound barrier, etc? (30 minutes discussion; one hour or more activity time)

Additional Activity

Repeat the above method using masks, sculpture, pottery, clothing or some other category of art objects. Activities could be a part of social studies: how did environment, custom and history affect artistic expression in various cultures?

Vocabulary

culture
environment
habitat
material
model
natural
shelter
synthetic
technology

Materials

pictures or models of structures from various cultures

Notes

Students will be able to describe designs and motifs which artists have adapted from nature.

4-6

In conjunction with social studies classes, arrange for a class field trip to view the masks and dances of Chief Lelooska, the Indian collection at Maryhill Museum, the quilt collection at the Jacksonville Museum, or a similar collection at a local museum. Explain to the tour guide your interest in identifying design motifs drawn from nature. For example, often quilt patterns will be named for a plant, such as "Whig Rose," or a natural phenomenon, such as "Sun and Moon" or "Starburst." The guide can help explain the techniques and materials used in the craft. Provide students with worksheets on which to record names of objects, materials and techniques used, the number and variety of design motifs, as well as quick sketches of those motifs. Worksheets help ensure active student participation in the tour.

Ask students to think about the following types of questions while on tour for later discussion in the classroom:

Why might an artist select these motifs from nature? Is the motif a realistic representation of the actual object? How is it different? Usually, a motif will be much simplified and stylized; often, it will be repeated to form a pattern. How does a motif become stylized? Stylization occurs as a result of a motif being repeated many times over a long period of time until it becomes simplified and a conventional style emerges. Alphabets are perfect examples of stylization. Tradition often dictates style in crafts.

Ask each student to select one motif from the worksheet that is particularly appealing and draw it on a piece of construction paper that has been cut into a 3" square. Cut the motif out and use it as a pattern to cut out a total of 24 motifs. Motifs can be all one color, or two or three related colors. Have students arrange motifs on a background sheet of construction paper in a contrasting color, 12" x 18". Arrangements should be in formally organized patterns and the teacher should check final arrangements before students glue pieces in place.

Display and discuss student work. Ask students to identify the sources in nature which inspired the motifs used by other students in their patterns. (Three or four 50-minute periods)

Additional Activity

Repeat the above activity, allowing students to use two motifs to create patterns. Repeat this activity when asking students to create symmetrically balanced designs.

Vocabulary

motif
pattern
stylization

Materials

12" x 18" colored construction paper
scissors, glue

Notes

Students will be able to describe the major purposes which art serves: ornamentation, documentation, self-expression, political and religious expression, functional design.

4-6

Ask students to speculate briefly on what art is and why artists create. List on the blackboard the different categories of art which students mention and reasons why students think that artists create. Responses to the latter question might include: art for religious purposes (churches, temples, statues, symbols, masks, body decoration), art for ornamentation (clothing, jewelry, building decoration, embroidery), documentation (to record historic events, portraiture, illustration), functional design (furniture, automobiles, homes, tools, dishes), and self-expression (to communicate a feeling, an attitude, or idea). Next, show the film "Why Man Creates" and continue the discussion.

Ask students to create a bulletin board display by cutting out letter headings for each category, and cutting out or creating display examples under each heading. This activity could relate easily to the study of a particular culture in social studies or history. Check the accuracy of students' placement of examples. Discuss with students the variety of examples and how each fulfills its artistic function. (Two or three 45-minute periods)

Vocabulary

architecture
decoration
documentation
historical
ornamentation
religion
utility

Materials

"Why Man Creates" film
art or nature magazine

Notes

Students will be able to compare and contrast art styles of various cultures, as interpreted through one art medium.

7-9

Display reproductions of works by several artists representing one culture (eg, Eskimo, Polynesian, Japanese) and, if available, show a film about the art of that culture. As a class, discuss: What interests do these artists have in common? How does the subject matter reflect the society the artists lived in? Were these artists expressing their own views or were they paid to express the views of patrons? How do the materials and tools used reflect the society that the artists lived in?

Ask each student to choose an artist to study in more detail; provide books about the artist and culture. After an appropriate period of study, have each student prepare an illustrated oral report that addresses questions emphasized during discussion, including: What was the artist's role in this society? How was the artist's work valued and why? Does the artist's work reflect conditions and appearances of the period? Allow time for student questions. (Five 50-minute periods)

Materials

reproductions of work by artists of one culture
books about the culture and its artists
"The Art of . . ." series by Shirley Glubok
books listed in the bibliography
film, if available

Notes

Students will be able to interpret art styles and periods in terms of the cultural values of given societies.

10-12

Present students with graphic arts illustrations representing a number of periods, and ask students to arrange these materials in chronological order. Discuss why certain styles of art fit certain periods in time. Next, ask students in groups to research the time periods illustrated by the examples (eg, the 1890s, World War II, the '60s) to determine the social, political and economic values of the periods. Have each group present an oral report to the class, followed by discussion on how the values of that period influenced artistic style. (Five 30-minute periods)

Additional Activity

Repeat the above activity from the point of view of functional design, folk art, and the fine arts.

Materials

commercial graphics (advertisements, posters, sheet music covers, etc)

Notes

Students will be able to analyze art in terms of historical and contemporary points of view.

Students will be able to identify the lines used by artists in a variety of art representations and describe the feeling such lines convey. (K-3)

Students will be able to describe a particular work of art based on subject matter, use of design elements, and the feeling conveyed by the piece. (4-6)

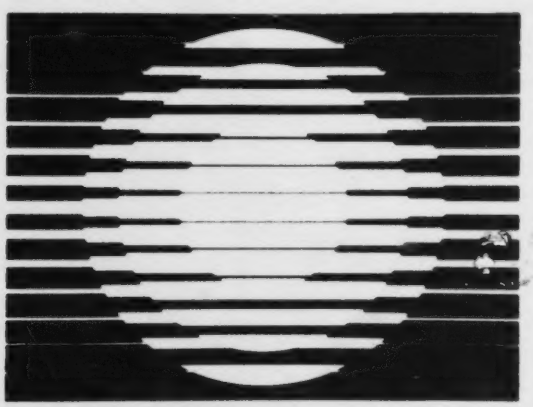
Students will be able to defend preferences for particular types of art based on design characteristics and qualities of expression. (4-6)

Students will be able to describe subjects, themes and motifs which have come to be known as trademarks of certain artists. (4-6)

Students will know various criteria for evaluating art, and be able to write evaluations of works of art using such criteria. (7-9)

Students will be able to identify how major schools of thought in art influence artistic expression. (10-12)

Students gain skills in viewing works of art and deciding why they prefer certain pieces. Students need practice and guidance to learn how to make judgments about all types of art styles. For example, students may not like their own work but not know why. Through guidance, they learn to identify strengths and weaknesses of various pieces. Perhaps the color used in a certain work is pleasing, but the placement of a certain shape does not seem right. Guidance provides the key to further student development and students come to know their own artistic preferences through exposure to many styles and pieces.



Students will be able to identify the lines used by artists in a variety of art representations and describe the feelings such lines convey.

K-3

Show the class a work of art and briefly describe subject matter and media utilized in the work. Ask questions which help students discover why certain types of lines were used. For example: Did the artist want to show this subject as being hard, soft, heavy, delicate? How do the lines show that? Then ask students questions about how the image makes them feel: happy, sad, quiet, excited? How do the lines bring out this feeling? If the lines were different, would the feeling be different?

Repeat the activity using another work. Ask students how the use of line differs or is the same and if the feeling expressed compares or is different. Do all people react to a given work of art in the same way? Do they react similarly to certain types of lines? (20 minutes)

Additional Activity

Repeat the above activity using natural or manufactured objects found in the classroom or on a field trip.

Vocabulary

broken
built
curved
dotted
hard
looping
natural
soft
straight
thick
thin
wavy
zigzag

Materials

a variety of art objects, reproductions, photographs, illustrations

Notes

Students will be able to describe a particular work of art based on subject matter, use of design elements, and the feeling conveyed by the piece.

4-6

Display a photograph, slide, reproduction or transparency to the class and ask students to describe the subject matter depicted, how the artist used line, color, texture, and space, and what feeling is conveyed by the work. Ask students if they like the work, emphasizing that opinions are personal judgments and that not everyone will like a work equally well. Previous experiences and exposure to a variety of art styles influences our perceptions of images. Have students justify their opinions of the work in a short paragraph; eg, "I like it because . . . of the color; of how it makes me feel; it reminds me of a favorite place." (30 minutes; repeat often.)

Additional Activity

Repeat the activity using paintings, sculpture, architecture, advertisements, film, jewelry, ceramics, fabrics, furniture and other categories of fine and functional art.

Vocabulary

color
compare
contrast
image
line
medium
shape
space
texture
value

Materials

photographs, slides, reproductions, transparencies
See bibliography for sources.

Notes

Students will be able to defend preferences for particular types of art based on design characteristics and qualities of expression.

4-6

Explain to students that one of the main reasons artists create is to communicate and share feelings and ideas with others. Display two reproductions to the class and discuss with students how the reproductions make them feel, what they think the artist felt in creating the work, the purpose, whether the artist's intention is clear, and the particular elements of style utilized by the artist: line, color, texture, shape, the type of space, mass, movement, etc. Encourage students to use a variety of descriptive words in expressing their feelings about art. (50 minutes)

Additional Activity

Repeat the activity using cartoons, posters, toys, clothing, record album covers, jewelry, etc.

Vocabulary

color	warm, exciting, bright cool, quiet, dull bold, weak happy, sad	shapes	simple, complex natural, geometric big, small stiff, rigid, hard free, flowing, soft
line	dark, thick, heavy light, fine, delicate quiet, exciting flowing, stable	space	deep, shallow closed, open full, empty vast, restricted
mass	heavy, light open, solid bulky, light massive, airy	texture	hard, soft coarse, fine shiny, dull rough, smooth fluffy, sticky
movement	forward, receding circular, straight up, down excited, quiet		

Materials

variety of reproductions

Notes

Students will be able to describe subjects, themes and motifs which have come to be known as trademarks of certain artists.

4-6

As a class, read one of Shirley Glubok's books (for example, *The Art of Northwest Indians*) about the work of a specific group of artists; show slides or display reproductions of the artists' work. Ask students to identify the subjects, themes or motifs used most frequently and list these on the board. Ask students why they think that the artists used these subjects, themes or motifs so often, and the importance of such symbolism and representation in the daily life, religion, and general physical safety of the artists. Based on the number of times certain subjects, themes or motifs appear, what objects or ideas did artists value most?

Ask students to name objects or ideas which are important to them, and list these on the board. Compare the students' list with that of the artists, and talk about the similarities and differences between the two. Discuss why some values have remained the same while others have changed. (50 minutes)

Additional Activity

Repeat the above activity for other cultures, or for individual artists from various periods. Ask students to choose subjects or themes which are important to them (eg, energy conservation) and have them design posters which make strong statements through the use of color and design. Display the posters and ask students to "read" the messages students wished to convey. Do the posters communicate what was intended? How? Why not? How could they be altered to communicate more effectively?

Vocabulary

motifs
subjects
themes
values

Materials

Shirley Glubok's *The Art of. . .* books
art reproductions and slides

Notes

Students will know various criteria for evaluating art, and be able to write evaluations of works of art using such criteria.

7-9

Read critical analyses of several familiar works of art; display reproductions as passages are read. Ask students to describe the specific criteria used by the authors in making their analyses, and write this criteria on the board. Examine and categorize the criteria, and then have students use it to evaluate an unfamiliar work of art. Have each student write an analysis of a work of art selected by the student utilizing criteria developed in class. Are students able to apply specific criteria when making their own judgments about art? (Three 50-minute periods)

Vocabulary

craftsmanship
design elements
design principles
expressive qualities

Materials

a variety of reproductions
written critical analyses of art from art journals and magazines, such as *Art in America*
See bibliography for sources.

Notes

Students will be able to identify how major schools of thought in art influence artistic expression.

10-12

Hand out a bibliography of art criticism representing a number of schools of thought. Ask each student to read an article or book and prepare an in-depth oral report on how the theories put forth by a particular school had an influence on the development of art. Are students able to determine the relationship between art and art criticism? (10-minute reports)

Materials

reproductions
articles on art criticism from *Time, Newsweek, Art in America*
books

Notes

Students will know ways art affects and is affected by the environment.

Students will be able to identify and describe various regions in Oregon and relate how structures built in these regions reflect environmental conditions. (K-3)

Students will be able to identify and describe a variety of regions worldwide and relate how structures built in these regions reflect environmental conditions. (4-6)

Students will be able to describe architectural characteristics of buildings of historic note locally. (4-6)

Students will know how to affect the visual appearance of home and school environments and how changing an environment can influence the atmosphere and function of that environment. (4-6)

Students will be able to make changes in environments through the selection or creation of art which takes into consideration social, economic and environmental factors. (7-9)

Students will know how art can improve the appearance of the community. (10-12)

Characteristics of the natural and constructed environment may say a great deal about a community. Certainly the environment reflects the social and economic foundations of the community. Students learn how environment affects the individual and community, and how to develop a sense of personal responsibility toward the environment. For example, knowing that color may influence mood, students can observe how color has been used in a variety of settings (eg, on buildings, in a dentist's office, in a house) and be able to apply such observations to their own environments.

Students will be able to identify and describe various regions in Oregon and relate how structures built in these regions reflect environmental conditions.

K-3

Display photographs of Oregon one at a time and ask students to describe the photographs in terms of line, color, shapes and textures. What types of feelings do these features convey? Next, ask students how they might feel if they lived in various regions of the state. Talk about the materials available in each region for constructing homes and buildings, and the types of structures best suited for each, including which structures visually suit the environment best. Using photographs and postcards, have students match structures to environments. How well were students able to match shelters with environments after participating in the discussion? (20 minutes)

Additional Activity

As part of the study of pets or wild animals, have students create environments for animals of their choice. First model animals from modeling clay, then construct "homes" for the animals using cardboard, paper, glue, paint, natural materials. Display environments and discuss colors, shapes and textures used, and how there might be more than one approach used.

Vocabulary

built
environment
natural

Materials

photographs of Oregon: coast, mountains, high desert, city, river gorge, landscapes and structures; from books, magazines, postcards, travel brochures

Notes

Students will be able to identify and describe a variety of regions worldwide and relate how structures built in these regions reflect environmental conditions.

4-6

Display photographs of various regions around the world and ask students to discuss the types of lines which predominate in each (ie, horizontal and flowing, vertical and jagged, balanced horizontal and vertical). How would it feel to live in these environments? Why might people want to live there and what types of work would they do?

Next, discuss with students the idea of building towns in various regions. Focus the discussion on needed materials, available natural resources, weather conditions, the types of protection people need against the environment, the types of buildings needed for a town, including the purposes for which buildings would be used and how many people would use them. If possible, invite an architect to class to discuss designing buildings to harmonize with the environment.

Distribute magazines and ask students to select photographs of natural landscapes without structures. Ask them to clip pictures of buildings from magazines and create a town using the landscape photographs as backdrops. Encourage the idea of harmony between buildings and environments. Once students have arranged buildings, have them glue them in place. Display and discuss the impact buildings have on various landscapes. (Two 50-minute periods)

Additional Activity

Using the overhead projector, transparencies of various landscapes and transparencies of buildings, superimpose structures on landscapes and compare and contrast structures and landscapes (eg, mountain cabin superimposed on a backdrop of the coast). Discuss the environmental impact in each case.

Vocabulary

cityscape
environmental impact
landscape

Materials

magazines *Better Homes and Gardens, Audubon, Natural History*
photographs of Oregon and around the world

Notes

Students will be able to describe architectural characteristics of buildings of historic note locally.

4-6

Ask students to name historical buildings in the local community and conduct research on the origins of each. Talk about when the buildings were first constructed, the materials used, and the buildings' original purposes. Show the class photographs and drawings of the buildings in their original settings. Then, conduct students on a walking tour of these buildings and discuss the present appearance and use of these buildings compared to their original appearance and use. If possible, invite someone who has lived in the community for a number of years to accompany the class and describe the changes that have occurred over the years and the factors which brought such changes about. While on tour, have students sketch outline drawings of the buildings on 9" x 12" paper; drawings should depict the architectural details of the buildings' facades. Back in class, have students watercolor wash the drawings, cut them out and construct a bulletin board display representing the original main street of town. Students should include people, animals and vehicles characteristic of the period, and any landscaping they feel is appropriate. (Two or three 50-minute periods)

Vocabulary

architect
architecture
builder
facade
space

Materials

original drawings or photographs of buildings from the local historical society
9" x 12" paper
pencils, watercolor paints, brushes, scissors, glue

Notes

Students will know how to affect the visual appearance of home and school environments and how changing an environment can influence the atmosphere and function of that environment.

4-6

As a class, have students discuss how each of the following settings might make them feel: an old stone castle with banners, gold dishes, a banquet of lords and ladies; an old log cabin, with students dressed in animal skins and sitting in front of a warm fire; an Indian lodge; the White House; a cave during prehistoric times; aboard a submarine; on a spaceship speeding toward Mars.

Next, discuss how the classroom makes students feel. Can things be changed to give it a better feeling and to make it look better? Ask students in groups to draw up plans for an ideal classroom. Discuss plans and the feasibility of making changes in the classroom to reflect students' ideas. Make changes as approrpriate and check periodically with students as to what effects such changes have brought about. (One hour or more)

Additional Activities

Have students design their own ideal bedrooms.

Involve students in a project to beautify a small area of the school grounds.

Discuss additions, deletions or remodeling done recently on local buildings or in students' homes.

Vocabulary

aesthetic
environment
function

Materials

the classroom and its contents

Notes

Students will be able to make changes in environments through the selection or creation of art which takes into consideration social, economic and environmental factors.

7-9

Obtain the consent of the school principal to create a changing environment in the cafeteria, student lounge, library, counselor's office, or other public access area of the school. Ask students to consider how the visual appearance of the selected area might affect the use of the area. Discuss two or three different environments which might be feasible and ask students to select and create one. Then, have students poll the school population: How does the new environment look? How does it make people feel? Do they behave differently? How?

Materials

drawing paper, colored butcher paper, paint, tape, scissors, glue
posters
other materials as appropriate

Notes

Students will know how art can improve the appearance of the community.

10-12

Describe a hypothetical community to students and identify several areas which might detract from the appearance of the community. As a class, generate a list of tentative solutions. Have the class as a whole act as community members, and ask a group of students to develop a survey questionnaire to determine the needs and wishes of the community with regard to each area; distribute, collect and tabulate the results of the questionnaire. Discuss the results and decide which area can be improved most feasibly. Assign groups of students to draw up plans, including approaches for generating community interest and support, soliciting materials and services, and obtaining necessary permits and consents. Have students develop plans for organizing work parties and a timeline for the project. What would be the social and economic impact on the community of such an improvement project?

Notes

Students will know how to pursue artistic interests in both career and avocational activities.

Students will be able to identify a variety of structures and objects which are personally interesting, and identify who constructed each and why. (K-3)

Students will be able to identify and describe aspects of art involved in occupations and hobbies of relatives and friends. (4-6)

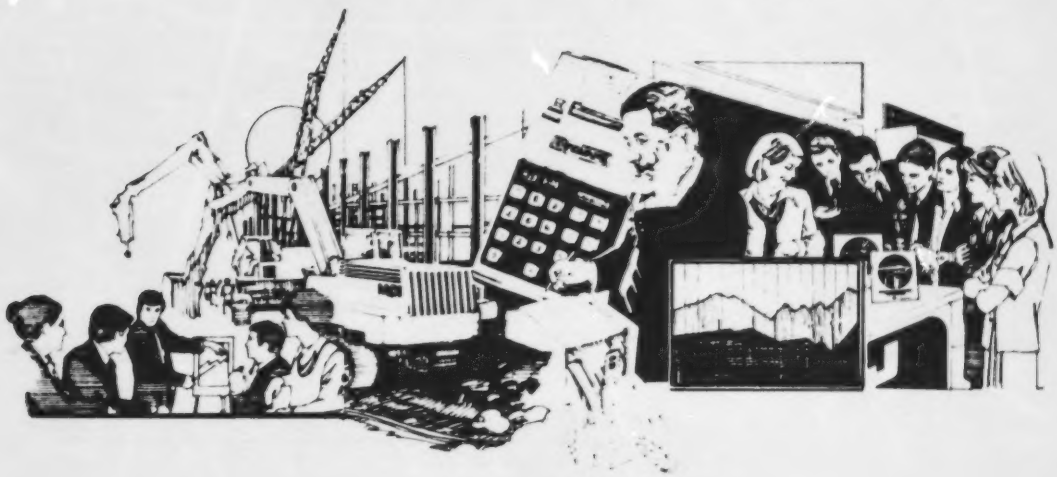
Students will know how thinking in artistic terms and experimenting from an artistic point of view can be used in problem solving. (4-6)

Students will be able to utilize skills in artistic expression for self-initiated activities. (4-6)

Students will be able to evaluate how the understanding of design principles enhances occupational success in the fine or applied arts. (7-9)

Students will be able to evaluate their own potential for careers or hobbies which involve artistic skills in terms of personal interests and abilities. (10-12)

Everyday objects which have come to be taken for granted are no longer perceived as the products of human imagination, thought and skill. When students are given opportunities to produce works of art, they discover that art is everywhere and that many careers, hobbies and other endeavors require skills in art.



Students will be able to identify a variety of structures and objects which are personally interesting, and identify who constructed each and why.

K-3

Have students identify structures and objects which they find interesting personally. Ask:

-How was it made? By hand or machine?

-Did the person who made it have an idea in mind from which to work? A drawing?

-What tools were used? Could it have been made in other shapes?

-What type of person made the object (eg, artisan, hobbyist)? What skills did this person need in order to make the object?

-Why was it made? Is it needed? Is it pleasing to look at?

-Was the object made for others or for personal use?

-What did the person care about who made the object? What do you care about personally and what would you like to make for yourself? For others?

Have students clip pictures from magazines or draw or paint pictures of a variety of constructed objects. Create a bulletin board mural of the pictures, classifying each according to use (eg, transportation, personal use, home). Are students able to distinguish which objects are constructed and which occur in nature? (20 minutes; repeat as time allows.)

Vocabulary

artisan
artist
built
tools

Materials

magazines, pencils, paints, paper
objects selected by students

Notes

Students will be able to identify and describe aspects of art involved in occupations and hobbies of relatives and friends.

4-6

In classroom discussion, generate a list of occupations and hobbies on the board. Discuss why people pursue certain occupations and hobbies and what makes such pursuits enjoyable. What part do the senses play, such as visual perception? Are these pursuits made better by being aware of and training the senses? As a follow-up, ask students to interview parents or friends, or invite guest speakers to class to determine why they pursue certain occupations and hobbies. What role do the senses play in such pursuits? What role does art play in each? (Two 50-minute periods)

Notes

Students will know how thinking in artistic terms and experimenting from an artistic point of view can be used in problem solving.

4-6

Ask students to imagine that they have discovered a method for sending and receiving voices over a wire, and now they must design a device that contains the mechanical parts necessary to transmit the voice. What is the name of this invention? Could it be referred to by another name? Next, ask: What parts must this device include in order to operate (ie, a component to send the voice, a component to receive the voice, an overall structure to house the parts)? Is there only one way in which to arrange the parts? What are some of the possible shapes, forms and colors which this device might take? In what ways are potential shapes, forms and colors limited?

Following discussion, have students design their own versions of this device. First, ask students to make pencil sketches; then, cover desks with newspaper, distribute modeling clay, and have students model scaled-down versions of their designs. As a final step, paint the models. Display models and discuss the variety of solutions to the problem. Individual students may wish to describe problems encountered and how problems were solved. Ask students: Did you picture the solution in your imagination first, or did you find the solution in sketching the design? Did your idea change as you attempted to make a model? In finding the solution, was it difficult to forget what a telephone looks like, or was it a help to think about different telephones you have seen? (One 50-minute period; additional time as required)

Additional Activity

Have students design fantasy machines, such as a machine that makes banana splits, delivers newspapers, etc. View the film "Hot Dog," available through most ESDs.

Vocabulary

experiment
form
function
image
imagination
visualize

Materials

newspaper
modeling clay; baker's clay
paint

Notes
Do *not* try to paint oil-based modeling clay with water-based paints.

Students will be able to utilize skills in artistic expression for self-initiated activities.

4-6

Set aside a corner in the classroom where posters from art museums are displayed, and art books, filmstrips, and a changing selection of art materials are available to students. Explain to students that they may use this area during free time to pursue art activities of their own choosing. They may repeat popular class activities or experiment on their own. Some students may wish to read about artists of earlier times and present short reports. Change the look and content of this area frequently in order to maintain student interest.

Provide an area where art projects can be displayed attractively. Discuss and evaluate projects on a regular basis and discuss as a class. Do projects which are self-initiated show a type of development that is different than that achieved during regular classroom activities?

Materials

posters, filmstrips, art books, a variety of art materials

Notes

Students will be able to evaluate how the understanding of design principles enhances occupational success in the fine or applied arts.

7-9

Ask students to maintain journals in which they record occupations under each of four categories: fine arts, functional (applied) arts, the natural environment, built environments. Have students in small groups generate lists of occupations for which they think a knowledge of design would be useful. Ask students to classify and record these occupations in their journals. What is the relationship between a knowledge of design and success in a variety of occupations? Next, ask students to conduct interviews by telephone, by letter or in person with individuals representing a variety of occupations to determine the relationship between a knowledge of design principles and success in a particular occupation. Share interview results as a class. (Two or three 50-minute periods)

Vocabulary

title of occupations
generated by the class;
refer to Appendix H,
"Careers in Art," page 93.

Notes

Students will be able to evaluate their own potential for careers or hobbies which involve artistic skills in terms of personal interests and abilities.

10-12

Ask each student to write a self-evaluation which includes the following considerations:

-the personal value of the skills developed during the course;

-how well the student can apply these skills in art activities;

-how well the student feels that such skills will apply to vocational pursuits in the future;

-how well the student feels that such skills will apply to avocational activities.

Discuss evaluations on an individual basis and as a class. (Three 50-minute periods)

Vocabulary

avocation
vocation

Notes

Assessment*

Why assess? Assessment is critical to sound instructional planning. Once a school and its community reach a mutual understanding of what schooling is to accomplish (once goals and graduation requirements are set), there is a need to know whether such outcomes are being reached.

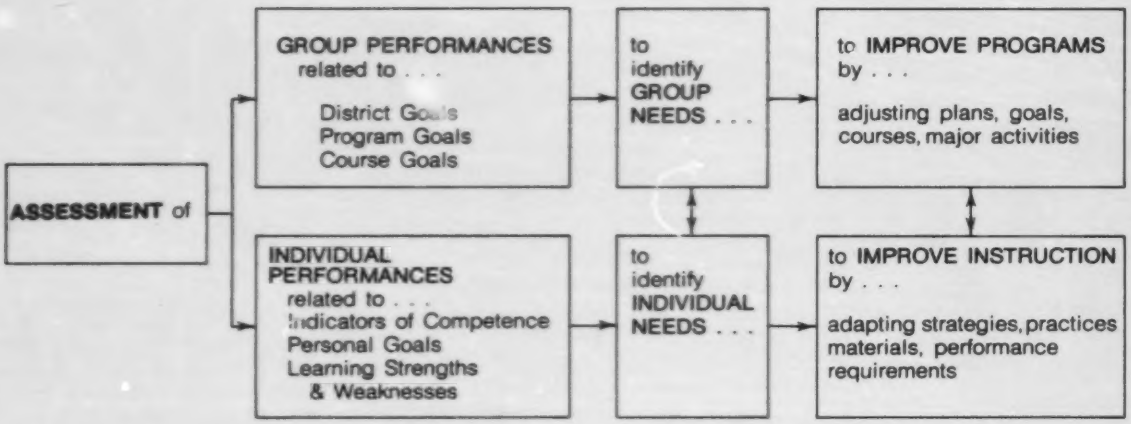
In the Goal-Based Planning for Art Programs section of this guide, four sets of desired outcomes were identified: state goals, district goals, program goals and course goals.

Once instructional plans are implemented, the instructor must pose the question: Are students attaining desired outcomes, and is the art program helping them to reach those outcomes? The quality of the answers to these questions depends on how well assessment activities are designed and carried out.

Assessment activites involve both group and individual approaches: how well students do in the program as a group helps determine the course of the program; how well students do individually helps instructors map out teaching strategies.

The interrelationship is shown below. Assessment of each of the elements shown in the figure will provide answers to particular kinds of questions.

ASSESSMENTS OF GROUP AND INDIVIDUAL PERFORMANCES


ASSESSMENT of
GROUP PERFORMANCES related to . . .
District Goals
Program Goals
Course Goals
to identify GROUP NEEDS . . .
to IMPROVE PROGRAMS by . . .
adjusting plans, goals, courses, major activities
INDIVIDUAL PERFORMANCES related to . . .
Indicators of Competence
Personal Goals
Learning Strengths & Weaknesses
to identify INDIVIDUAL NEEDS . . .
to IMPROVE INSTRUCTION by . . .
adapting strategies, practices materials, performance requirements

*Assessment in goal-based planning is described on pages 12-13 of the *Elementary-Secondary Guide for Oregon Schools 1980: Standards for Public Schools* (Salem: Oregon Department of Education, 1980). See also pages 17-30 of the *Elementary-Secondary Guide for Oregon Schools: Part II, Suggestions* (Salem: Oregon Department of Education, 1977).

District goal assessment answers the question: To what extent are students attaining the outcomes of schooling the community and its schools desire?

Program goal assessment answers the question: To what extent are students attaining the outcome art teachers and curriculum planners desire?

Course goal assessment answers the question: To what extent are students attaining the outcomes art teachers desire for "Introduction to Art"?

Assessment of personal goals answers the question: To what extent is a student attaining those outcomes designated as of greatest personal importance, need, or interest?

Assessment of learning strengths and weaknesses answers the question: What characteristics reflected by a student's performance can be seen as enhancing or inhibiting attainment of desired outcomes?

In seeking answers to these questions, student performances which can be accepted as indicators of attainment of desired outcomes must be clear. These performance indicators serve to guide the assessment activity in producing the most needed information.

Assessment might involve several of the following approaches:

Third party assessment (teachers, parents, educators, advisory committees)

Administrative assessment

Student assessment of the program and instruction, as well as the level of personal satisfaction

Use of student monitoring data

Student pretest and post-test to determine student growth

Student follow-up study

Survey questionnaires

An art assessment/planning guide

In order to be in compliance with state requirements, each district must assure that assessment activities are carried out in relation to three points: assessment of student demonstration of indicators of competence required for graduation; identification of learning strengths and weaknesses; and, at the option of the district, the art program may be selected for a special kind of assessment required by the state—an analysis of program goals to determine the extent to which students must develop or apply reading, writing and computing skills toward attaining goals for art. Assessment then will focus on describing how well the necessary skills are being developed or applied.

Depending on the organization and needs of the school, the art department chair or a teacher of art may serve as leader and resource person for all assessment activities. These activities may include:

planning curriculum—eg, goals, course content, lesson planning, methods of teaching

selecting curriculum materials—eg, texts, text supplements, media materials, supplies

testing—eg, standards and grading, program and course goal attainment

To help assess the program, the following checklist may be helpful:

YES	NO	
_____	_____	Goals are sequential.
_____	_____	Performance indicators are appropriate to the goals.
_____	_____	Tests, whether standardized or teacher-made, actually test goals.
_____	_____	Records of achievement in subsequent high school and college courses are taken into consideration.
_____	_____	Opportunities are provided for students to assess their own work—through class critiques and/or display of work.
_____	_____	Assessment of student progress is an integral part of the learning process through individual discussion or class display and discussion of work.
_____	_____	Goals, performance indicators, instructional procedures, curriculum materials and assessment are all consistent and compatible.
_____	_____	Listening, speaking, reading, writing are assessed in proportion to the emphasis they receive in instruction.
_____	_____	Assessment activities are conducted daily but not necessarily formally.

Appendixes

A

Art Vocabulary

B

Health and Safety in Art

C

A Strategy for Discussion and Evaluation of Works of Art

D

Ideas for Storing and Displaying Artwork

E

Guidelines on Contests and Competitions

F

Art and the Handicapped

G

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H

Careers in Art

I

Statewide Art Organizations

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Art Vocabulary*

ABSTRACT	That which makes little or no attempt to represent objects as the eye normally sees them.
ADDITIVE SCULPTURE	Formed by adding on to a base.
AESTHETIC	The response to, and the appreciaton of beauty in art and nature.
AREA	A surface included within a set of lines.
ART STYLES	Methods of expression which reflect a common philosophy.
ARTIFACTS	A product of human workmanship that usually constitutes an element of material culture; a simple product of primitive art.
ARTISAN	A person trained/skilled in a particular trade or in making a particular product.
ARTIST	One who is skilled in creating art through the use of visible or tangible materials—whether pen, art materials or music.
ASYMMETRIC	Free of informal balance; a balance that is felt, but not of equal design on each side.
BALANCE	A feeling of equilibrium which can be either SYMMETRICAL (formal) or ASYMMETRICAL (informal). Equilibrium is brought about by an equal distribution of weight on each side of a given line or point.
BLEND	To mix together so that parts are indistinguishable from one another, such as blending two colors of paint.
BRAYER	A tool used to spread paint or ink; usually a roller with a handle attached.
BUILT	Formed by combining materials or parts.
CENTER OF INTEREST	The main focal point of the composition in a work of art. That part of a composition which is first to attract attention. The center of interest is the aspect that the artist wishes to express most forcefully. This is usually done through color, tint or shade, design, size, arrangement and lines. Lines often lead one's eyes to the important thing that the artist wishes to emphasize.
CERAMICS	A general term covering the art of making pottery, tiles and figures from clay; includes earthenware, stoneware, porcelain, brick, glass, vitreous enamels.
COLLAGE	A picture or design made by assembling and arranging different types of materials, such as paper, cloth, string, wire, and wood; derived from the French word meaning "to paste." Mainly an experiment in combination of textures.
COLOR	The sensation resulting from reflection or absorption of light by a surface. HUE is another name for color.

*A number of definitions are adapted from *Webster's New Collegiate Dictionary* (Springfield, MA: G & C Merriam Company, 1973)

	Primary--red, yellow, and blue--three basic hues which cannot be produced by a mixture of pigments.
	Secondary—orange, green, purple; colors derived by mixing primary colors.
	Tertiary—colors derived by mixing secondary colors; sometimes called intermediate hues.
	Analogous—colors closely related, neighbors on the color wheel; sharply contrasting hues.
	Triad—colors equidistant from each other on the color wheel.
	(See also complementary colors, cool colors, warm colors, monochromatic.)
COMPARE	To examine in order to note the similarities or differences.
COMPLEMENTARY COLORS	Colors which are opposite each other on the color wheel; when mixed in equal proportions produce a neutral color.
COMPOSITION	A harmonious whole formed by a combination of parts. In the area of fine arts this term may refer to a dance, a design, a painting, a piece of sculpture or a musical arrangement.
	The organization of space with color, line, texture, etc, to produce an effective and harmonious whole.
CONTOUR	The outline of a figure, body or mass.
CONTOUR DRAWING	A drawing using line to represent the outline of a figure, body or mass.
CONTRAST	Showing noticeable difference in line, color, shape, emotion, etc.
COOL COLORS	Recessive colors; those which seem to be farther from the observer than they actually are, due to their hues; producing a sense of coolness; specifically of a hue near green or blue; opposite of warm colors.
CRAFTS	An area of art which emphasizes the making of objects of beauty by hand using various materials.
CRAFTSMANSHIP	The quality of a piece of work showing skill in production.
DESIGN	A plan; an arrangement of line, form and color to create an effect.
DETAIL	The various elements which collectively constitute a work of art.
DIORAMA	A scenic representation in which sculptured figures and lifelike details are displayed usually in a miniature; a wholly or partially three-dimensional scene.
DISTORTION	Deliberate or intuitive alteration by the artist of a natural shape, form, surface, or space.
DOMINANCE	Emphasis through size, shape, color contrast, value or texture.
ELEMENTS OF ART	The building blocks in constructing a piece of art. The elements are line, shape, color, texture, space and value. See definitions under each item.

EMPHASIS	A force or intensity of expression that gives special impressiveness or importance to something.
ENVIRONMENT	The circumstances, objects, or conditions by which one is surrounded; an artistic or theatrical work that involves or encompasses the spectator.
EXPRESSIONISM	A theory or practice in art of seeking to depict not objective reality but the subjective emotions and responses which objects and events arouse in the artist.
FANTASY	That which is in the realm of imagination; the free play of creative imagination.
FORMAL BALANCE	The placing of identical lines, forms, values of color on each side and equally distant from the center. See SYMMETRY.
GLAZE	A clear or colored coating used on pottery or porcelain for finish. A thick covering over most types of earthenware, chemically similar to glass. Applied before being fired in a kiln.
HABITAT	The place or type of site where a plant or animal naturally or normally lives and grows; the place where something is commonly found.
HARMONY	A sense of completeness in the relation of things to each other. Agreement in relation, conformity, order, symmetry, unanimity, unity.
IMAGE	A reproduction or imitation of the form of a person or thing; a tangible or visible representation.
INFORMAL BALANCE	Achieved by the equiposition of contrasting, opposing, or interacting elements; an aesthetically pleasing integration of elements.
KILN	An oven, furnace, or heated enclosure used for processing a substance (eg, clay) by burning, firing, or drying.
LANDSCAPE	Picture/other representation of an outdoor scene (usually natural).
LINE	A mark (as by pencil) that forms part of the formal design of a picture; distinguished from shading or color. Line can be straight, curved, jagged, delicate, rhythmic, etc.
LINE QUALITY	The "personality" of a line; lines can be straight, curved, zigzag, looped, wavy, thick, thin, perpendicular, diagonal, hard-edged or soft-edged, etc.
MEDIUM/MEDIA	A mode of artistic expression or communication; material or technical means of artistic expression such as watercolor, clay, pen and ink.
MONOCHROMATIC	A color scheme based on various tints and shades of one color.
MOOD	A conscious state of mind or predominant emotion; that which gives dominant emotional character to a work of art.
MOTIF	A recurring element in a work of art; a theme or central dominant feature expressed in a pattern or design by use of line, shape, color.
MOVEMENT	The effect or illusion of motion by use of line, repetition, change of scale, etc.

MURAL	Painting on or for a wall.
NATURAL	Marked by easy simplicity and freedom from artificiality, affectation, or constraint; present in or produced by nature.
NEGATIVE SPACE	The space surrounding an object.
OUTLINE	That which marks the outer limits of an object or figure; a style of drawing in which contours are marked without shading.
PORTRAIT	A pictorial representation (as a painting) of a person usually showing the face; a sculptured figure: bust, statue.
POSITIVE SPACE	The space occupied by an object.
PRINCIPLES OF ART	The ways in which the elements of art are organized in a composition; these include balance, unity, rhythm, dominance, proportion, repetition, variety.
PRINT	Anything that leaves a printed impression on one surface from another surface.
PRINTING	The art of reproducing a design upon a surface.
PROPORTION	A principle of design that deals with the relationship of each part to the others and to the whole in an object or composition; comparative relation, ratio, scale, measure, measurable consistency.
RELIEF	A mode of sculpture in which forms and figures are distinguished from a surrounding plane surface; projecting detail, ornament, or figures; sharpness of outline due to contrast (eg, a roof in bold relief against the sky).
REPETITION	Recurrence—of a line, shape, color, etc.
RHYTHM	An ordered movement achieved by the regular recurrence or natural flow of related elements such as line, color, etc.
SCULPTURE	The art of forming in the round or in relief such as carving in wood, chiseling marble, modeling clay or casting in metal.
SEASCAPE	A view of the sea.
SHADE	A color produced by a pigment or dye mixture having some black in it.
SHAPE	The external appearance, outline or surface. Shapes can be geometric, free-form, organic, angular.
SHELTER	Something that covers or provides protection.
STILL LIFE	The representation of inanimate objects such as flowers or fruit in a painting or photograph.
SUBTRACTIVE SCULPTURE	Formed by taking away from the whole.
SYMMETRICAL	Balanced proportions corresponding in size, shape and relative position of parts on opposite sides of a dividing line or median plane or about a center or axis.
SYNTHETIC	Artifical or not of natural origin.

TECHNOLOGY	The application of science, especially to industrial or commercial ends.
TINT	A color that has been lightened with white.
UNITY	A combination or ordering of parts in a literary or artistic work that constitutes a whole or promotes a total effect. The reference of the elements of a composition to a single main idea or point of view.
VARIETY	Showing diversity as opposed to sameness—in line, color, texture, etc.
WARM COLORS	Those colors which express warmth, heat, and brightness, such as yellow, red, orange.

Health and Safety in Art

Teachers and administrators have a responsibility to be aware of ways in which the health and safety of students can be ensured. Teachers of art should set the example of how to work safely with art materials and provide information on the safe use of art materials as part of the curriculum. Schools have a responsibility to provide safe working conditions for teachers and students.

Children under 12 in particular should not be exposed to hazardous materials. Because of their smaller body weight and the immaturity of their body tissues, they are more susceptible to the toxic effects of materials ingested, inhaled or absorbed through the skin. Younger children often do not understand the need to follow precautions.

To protect students from accidental harm, teachers can take some simple precautions. Often, there are less toxic substitutes for traditional art materials. Here are some examples:

Children Under 12 Should Not Use	Substitutes
1 Clay in dry form. The dry powder contains silica which is easily inhaled and may cause silicosis	1 Use clay in wet form only (wet clay cannot be inhaled).
2 Glazes or frits which contain lead.	2 Use glazes labeled food-safe or poster paints instead of glazes.
3 Solvents (eg, turpentine, benzene, toluene, rubber cement and its thinner).	3 Use water-based paints and other materials.
4 Cold water dyes or commercial dyes.	4 Use vegetable dyes, onionskins, etc.
5 Permanent markers which may contain toluene or other toxic solvents.	5 Use only water-based markers.
6 Some instant papier-maches may contain asbestos fibers or lead from pigments in colored printing inks.	6 Check label to ensure asbestos-free papier-mache or make papier-mache from black and white newspaper and library paste or white glue.
7 Aerosol sprays.	7 Use brushes and water-based paints in splatter techniques with children.
8 Powdered tempera colors. (Their dusts may contain toxic pigments.)	8 Use only liquid colors or the teacher can pre-mix the pigments.
9 Arsenic, cadmium, chrome, mercury, lead or manganese pigments.	9 Label art materials adequately to know which colors are safe to use.
10 Pastels which create dust.	10 Use crayons or cra-pas which are oil-based or use pastels with liquid starch.
11 All photographic chemicals.	11 Use blueprint paper and make sun grams.
12 Lead solder and stained glass.	12 Use colored cellophane, and black paper to simulate lead.
13 Epoxy instant glues or other solvent-based glues.	13 Use water-based white glue or library paste.
14 Solvent-based silk screen and other printing inks.	14 Use paper stencils and water-based inks.

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15 Silica sand for molds. 15 Use olivine sand.[1]

Teachers at all levels should observe the following guidelines:

1 Teach students the hazards and precautions of art materials.

2 Have good ventilation in the art room with a constant supply of fresh air.

3 Wear proper protective clothing, aprons, gloves and goggles.

4 Clean the work area during and after use of art materials.

5 Store solvents in their own containers (not in food containers or soda bottles). Label all materials carefully.

6 When using power equipment, inspect cords and plugs. Make sure the equipment is properly grounded.

7 Do not use lead glazes or lead frits. Many nonlead glazes are available.

8 Fumes and gases from all kilns are dangerous. Kilns should have proper ventilation.

9 Do not allow food or drink in the art area. Make sure children wash their hands carefully after class.[2]

Every art teacher should have access to current health and safety information. The Center for Occupational Hazards publishes a variety of materials on this topic through its Art Hazards Information Center. The Center will also respond to written and telephone inquiries. Contact:

Art Hazards Information Center
5 Beekman Street
New York, NY 10038
(212) 227-6220

The Center's monthly *Arts Hazards Newsletter* publishes the latest information on health and safety in art.

[1]"Art Hazards Newsletter," September 1979, New York: Center for Occupational Hazards, Inc.
[2]Ibid

A Strategy for Discussion and Evaluation of Works of Art

I **The Aesthetic** (Synthesis: Seeing/Feeling and Expression)

A How does the work of art or visual object feel when seen as a total unit?

B How does it make you, the viewer, feel about the work and/or about yourself?

C What feelings or past experiences does it cause you to recall?

D What feelings or ideas do you think the artist is sharing (theme)?

E What are these feeling or ideas about (subject matter)?

II **The Visual** (Analysis: Looking at/Describing)

What has the artist done to share these feelings and ideas or to cause you to feel and think the way you do?

A What elements of design are used?

1 Line: kinds of, number of, clear and precise/soft and vague, bold and intense/fine and delicate

2 Color: hue, value, and intensity, few or many, warm or cool

3 Area (shape): geometric/organic, large/small, few/many, precise/ambiguous

4 Volume (mass): 2-dimensional and/or 3-dimensional space and objects, deep/shallow (flat) space

5 Texture: kinds of, number of

B Principles of Design (Composition or Organization)

1 What are the relationships among individual elements; eg, line:

Repetition
Balance
Unity
Dominance
Rhythm
Proportion
Contrast

2 What are the relationships among two or more (all) of the elements?

C What is the subject matter of the work?

D What is the theme of the work (the basic idea or feeling)?

1 How has the artist used the elements and principles of design to share or communicate the theme?

2 How does the subject matter relate to the theme?

III The Artistic

A What tools, materials and techniques has the artist used?

B How do these contribute to the aesthetic (feeling) of the work?

C How does the artist's craftsmanship (how well the tools and materials are used) contribute to the aesthetics of the work?

D How do these tools, materials and techniques contribute to the visual aspect of the work?

IV The Artist

A Where and when did the artist live?

B How does the artist's work relate to or reveal the artist's time and place (culture and society)?

C In general, what are the artist's . . .

1 Aesthetic interests: feelings to be shared—human emotions (eg, love) or attitudes about things or ideas.

2 Visual interests: What does the artist wish us to look at or what ways of looking at the world and human experience does the artist provide?

3 Artistic interests: the artist's preferred medium, materials, tools and techniques.

D How are the artist's interests revealed in this work?

V The Application

A Considering the knowledge and information gained in (I) through (IV) above, what is your interpretation of the work? What ideas or feelings is the artist sharing?

B What is your judgment of the work?

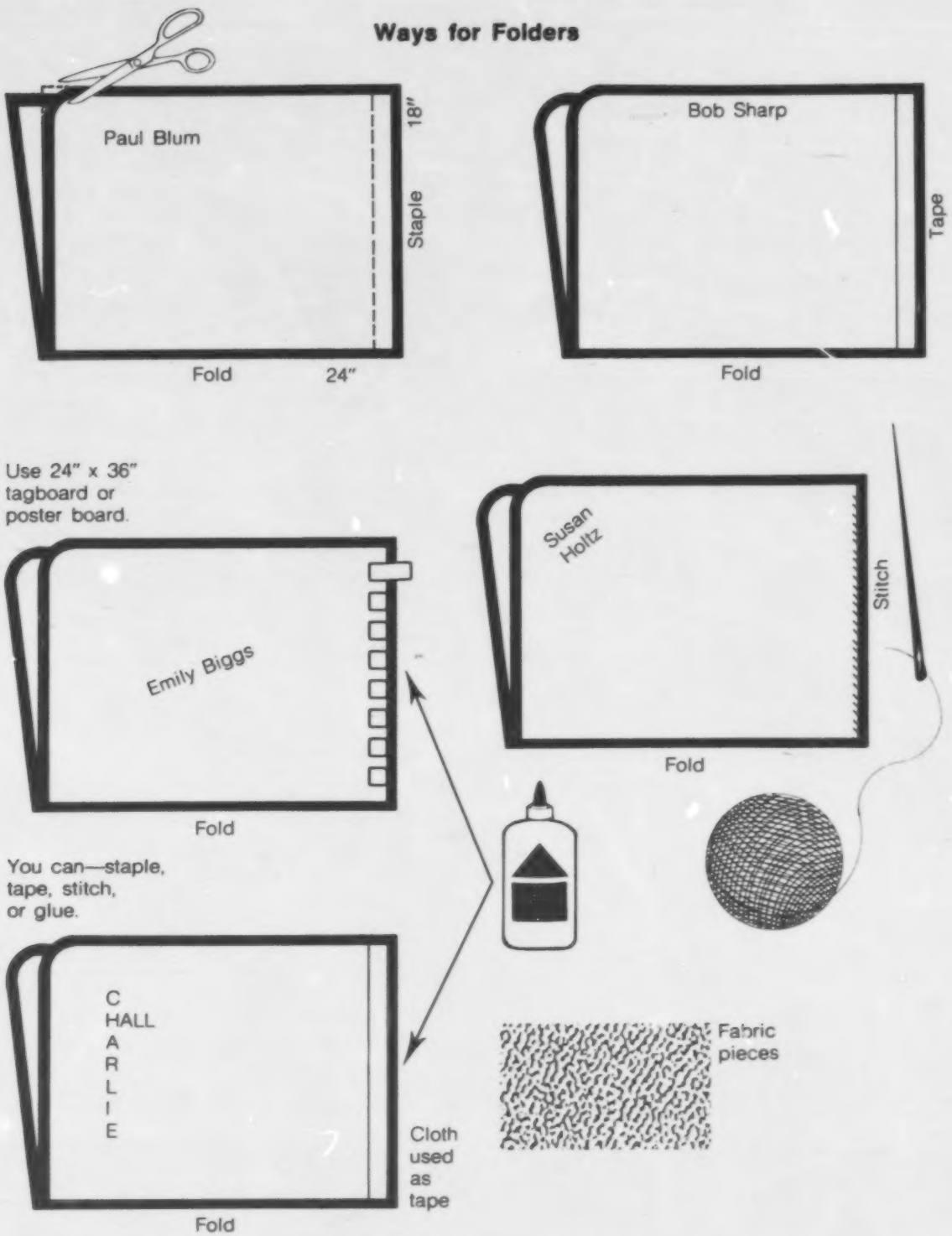
1 Is it meaningful? Does it make a difference in your life, in how you see yourself, others and the world?

2 Is it good? Given the time and place, is it good artistically, visually, aesthetically?

3 Does it contribute to a better understanding of and improvement of human life, human interactions through our understanding of ourselves, others, and the world in which we live?

C Can you apply what you have learned from this work to your own work and to your life in general—aesthetically, visually, and artistically?

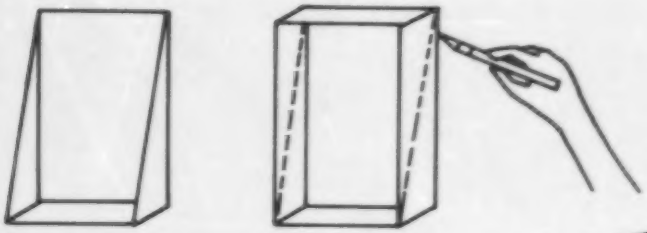
Ideas for Storing and Displaying Artwork



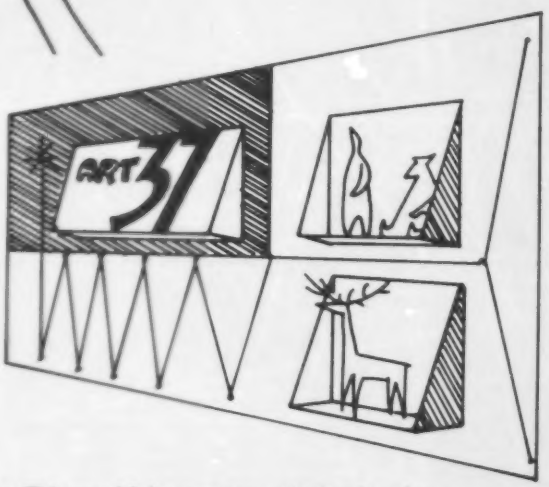
Here is one way to do simple mats. Cut a 12" x 18" piece of colored construction paper into two inch to three inch strips (lengthwise) then glue or staple into a rectangular shape. Overlap edges about 1/2".

One way to display class work is to roll out colored butcher paper on the floor. Then place and arrange student art work into attractive layouts. Paste or glue into place. After drying, hang on wall.

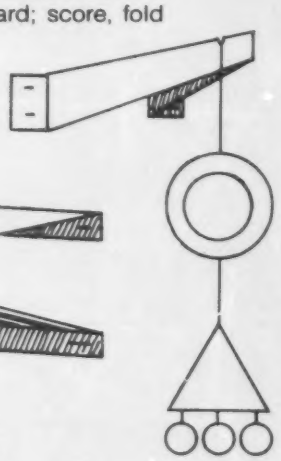
Another way to use available space in a classroom is to construct "mobiles" of student art work mounted back to back.



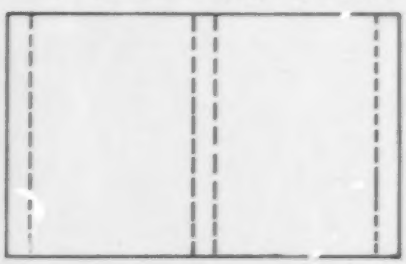
A cardboard box provides a shelf for object display and alleviates the flatness of the bulletin board. Interiors of the boxes may be painted or papered to introduce additional color. A string line effectively ties top and bottom areas into a harmonious whole. Light and dark areas become background for copy and illustration.



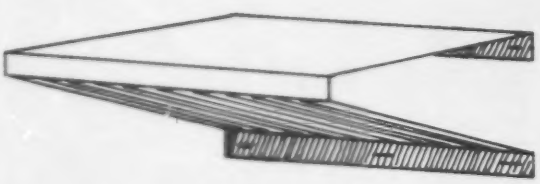
Hanging Things—Make an arm attached to the bulletin board out of poster board; score, fold and staple to bulletin board.



Need a shelf to display light objects?



Cut a piece of poster board and score as in diagram.



Now fold and staple to the bulletin board.

Accordion Display

Fold a 40" x 14" piece of railroad board, carefully measuring the first piece 10" x 14". Fold and attach artwork to each panel. Display on countertop.

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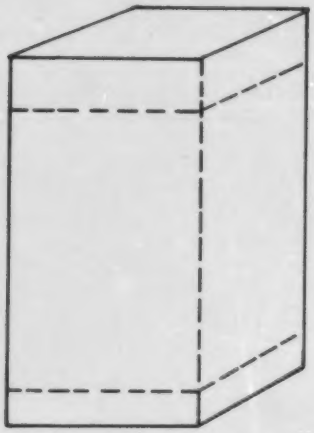
Free Standing Display Surface



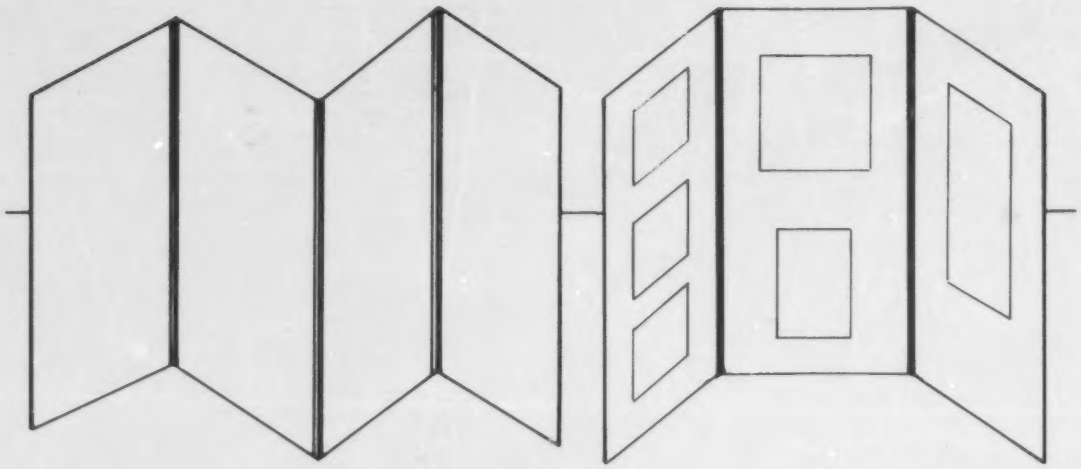
Materials

- One or more refrigerator packing boxes or other appliance boxes
- Latex paint, white or subdued color.
- Large brushes.
- Utility knife—sharp.

1 Cut top and bottom from box and down one side as indicated by dots.

2 Open up and use three or four sides hinged together for display surface. Hinges may be reinforced using book binding tape.

3 Paint.



Guidelines on Contests and Competitions

The National Art Education Association does not endorse any unsupervised contest or competition in art for elementary or secondary schools. It is the position of the association that the nature and purposes of contests are often incompatible with the goals and objectives of art education and, therefore, the individual instructor should carefully evaluate the need for each competition.

Contests and competitions in art are undesirable in cases where:

They imply an intrinsic superiority of one student or one work of art over another in the elementary (1-8) grades. Art education should recognize and value the expressiveness of all students.

They limit appeal to the interests and abilities of the talented in the elementary grades. Art education should be directed toward developing the creative potential of a wide spectrum of student capacities.

They might encourage a standardization of skill and technique by limiting student expression instead of developing diversity of expression.

They tend to exploit students and teachers by only imposing the interests and objectives of the sponsors at the expense of art and expression. Effective instruction should be based upon the needs, interests, and purposes of students and teachers.

They interrupt the planned developmental sequence of instructional experiences which are essential to effective instruction.

They establish arbitrary standards which may be in conflict with those being developed within the planned instructional program.

The Oregon Art Education Association (OAEA) endorses the NAEA policy.

When choices must be made due to space limitations, all art work should be referred to as representative examples.

In addition, OAEA does not support any juried student art show and believes that all art shows be invitational to all who want to participate.

Continuous exhibits are an essential element in all art programs. When art work is displayed in the school, everyone becomes more aware of it.

Art and the Handicapped

Both federal and state legislation have made it mandatory for American schools to provide full rights and benefits of public education to all learners, regardless of handicapping conditions. US Public Law 94-142 guarantees access to all curricular options available to nonhandicapped learners, including art and music. Further, laws provide for unrestricted participation by handicapped learners in nonacademic and co-curricular activities, including special interest clubs and organizations connected with the school. And, the "least restrictive environment" qualification of PL 94-142 (and parallel Oregon law) requires that handicapped learners be "mainstreamed" into general education classes in every possible instance.

In many ways, the new legislative requirements concerning the education of handicapped students present an immediate barrier in terms of accessing these young people into art classes and programs. Two general conditions which schools and school personnel are finding difficult to overcome, no matter how well-intentioned and concerned they may be, are:

1 General educators, including those working in the various fields of art and music, may know very little about the educational needs of the retarded, the blind, the physically handicapped, and others. Too, they may know very little about the frequently specialized instructional strategies and materials which are acknowledged to be effective with handicapped learners. In many cases, general educators are frustrated with the addition of handicapped children to their already crowded classes. (Not, of course, because they disagree with the mainstreaming concept, but because they don't feel they have been properly or adequately prepared for the challenge.)

2 Special educators, those accustomed to and skillful with handicapped learners, may not have been trained in the arts. Those who have had such training, however, are fast finding the arts to be effective tools for improving self-confidence, building self-esteem, and encouraging self-expression among handicapped students.

It seems clear that one approach to solving these two looming problems would be to initiate preservice and inservice programs by which general educators, especially those dealing with the arts, might learn more about the strategies useful with handicapped learners, and by which special educators might become more able to utilize the various arts in their activities with handicapped learners. The expertise and know-how are available, but much needs to be done to bring together resources to address emerging and pressing needs.

The National Committee, Arts for the Handicapped (NCAH) has excellent complimentary materials available. They may be obtained by writing to:

National Committee, Arts
for the Handicapped
1701 K Street NW
Suite 801
Washington, DC 20006

Among the items available are:

Arts for the Blind and Visually Impaired People
Architectural Accessibility
New Programs and Facilities
Technical Assistance
Funding Sources
Annotated Bibliography
504 and the Visual Arts
504 and the Performing Arts
Schoolhouse: Arts for Handicapped Students in Schools
Adaptive Arts Techniques (Oregon)

Also note resources in the bibliography on page 82.

Bibliography

A committee of art specialists and a media specialist compiled lists of books they had used and could recommend. They also reviewed and selected new materials. Then four groups of elementary classroom teachers evaluated their selections.

The elementary teachers themselves then assigned each book a priority rating:

1 = recommended as an essential for the basic library collection

2 = recommended as a supplement to the basic library collection

3 = recommended as a special-interest supplement to the basic library collection

All the annotations were derived from comments made by teachers.

It is hoped that this bibliography will prove useful to elementary teachers and media specialists as they review and add to the art book collections for their libraries or media centers.

Many books are available from the State Library in Salem. Schools in local districts may borrow books by mail from the Library. For information on State Library services, call toll free 1-800-452-2835. Also, contact curriculum centers in the local area and the local education service district for resources and information.

All book prices are quotations for January 1980.

Art Methods and Curriculum for Teachers

1 Chapman, Laura H *Approaches to Art in Education* (New York: Harcourt Brace Jovanovich, 1978) $14.95

1 Cornia, Ivan E et al *Art Is Elementary: Teaching Visual Thinking Through Art Concepts* (Provo, UT: Brigham Young University Press, 1976) $19.95

Excellent text and activities—well organized, easy-to-use looseleaf format. Teaches art concepts in a developmental program.

2 Cherry, Clare *Creative Art for the Developing Child: A Teacher's Handbook for Early Childhood Education* (Belmont, CA: Fearon-Pitman Publishers, 1972) $6.50

2 Herberholz, Barbara *Early Childhcod Art* 2nd ed (Dubuque, LA: William C Brown Company, Publishers, 1979) $5.95

Detailed, easy to follow activities for primary classroom teachers.

2 Lacey, Jeanette F *Young Art: Nature and Seeing** (New York: Van Nostrand Reinhold Company, 1972) $9.95

Beautiful photographs and student works illustrate the teaching of basic design elements through nature.

2 Linderman, E and D Herberholz *Developing Artistic & Perceptual Awareness: Art Practice in the Elementary Classroom* (Dubuque, LA: William C Brown Company, Publishers, 1974) $6.95

3 Bell, Ione and Karen Hesse *Art: As You See It** (New York: John Wiley & Sons, 1979) $8.95

For teachers interested in a self-teaching guide to basic art concepts.

*Not listed in *Books in Print.*

3 McFee and Degge *Art, Culture & Environment* (Belmont, CA: Wadsworth Publishing Company,

3 Richardson, Elwyn S *In the Early World: Discovering Art Through Crafts** (New York: Pantheon Books, nd) $4.95

Good integration of language arts and art activities; especially good narrative of Richardson's teaching of Maoris in New Zealand.

Art for Handicapped Students

1 Kay, Jane G *Crafts for the Very Disabled & Handicapped: For All Ages* (Springfield, IL: Charles C Thomas, Publishers, 1977) $18

Clear text, good illustrations and useful activities; for use with students of all ages including adults.

2 Art Educators of New Jersey *Art in Special Education* * (Milburn, NJ: Art Educators of New Jersey, nd)

Adaptive art activities for a wide range of special students who may be mainstreamed into the regular classroom setting. Available from State Library.

2 Lindsay, Zaidee *Art and the Handicapped Child** (New York: Van Nostrand Reinhold Company, 1972) $8.95

Excellent background material and useful activities for all levels.

Health and Safety in Art

1 Barazini, Gail Coningsby *Safe Practices in the Arts and Crafts** (New York: College Art Association, 1978) $3.75 Price includes postage and handling.

Available from College Art Association, 16 East 52nd Street, New York 10022. The pages of this spiral bound book can be reproduced and used as posters in the art room. Explains the hazards and precautions common to each medium.

1 McCann, Michael *Health Hazards Manual for Artists** (New York: Foundation for the Community of Artists, 1978) $4 Price includes postage and handling.

Available from Foundation for the Community of Artists, 280 Broadway, Suite 412, New York 10007. A broad overview of health and safety hazards and precautionary measures.

Art Career Education

1 Berger, Melvin *Jobs in Fine Arts & Humanities* (New York: Lothrop, Lee & Shepard Company, 1974) $6.25

1 Horton, Louise *Art Careers* (New York: Franklin Watts, 1975) $4.90

Multicultural Art and Art History

1 Cole, Ann et al *Children are Children are Children: An Activity Approach to Exploring Brazil, France, Iran, Japan, Nigeria and the USSR* (Boston: Little, Brown & Company, 1978) $9.95, paperback $6.95

A must for use at all elementary levels; good text, excellent activities.

1 Conaway, Judith *City Crafts from Secret Cities* (Chicago: Follett Publishing Company 1978) $8.97

*Not listed in *Books in Print*

1 Glubok, Shirley *The Art of . . .** (Series)

A fine series of art history books; for students at all levels.

Africa (New York: Harper & Row Publishers, 1965) $6.95

America from Jackson to Lincoln (New York: Macmillan Publishing Company, 1973) $6.95

America in the Early 20th Century (New York: Macmillan Publishing Company, 1974) $6.95

America in the Gilded Age (New York: Macmillan Publishing Company, 1974) $6.95

America Since World War II (New York: Macmillan Publishing Company, 1976) $7.95

Ancient Egypt (New York: Atheneum Publishers, 1962)

Ancient Mexico (New York: Harper & Row Publishers, 1968) $7.89

Ancient Peru (New York: Harper & Row Publishers, 1978) $7.89

Ancient Rome (New York: Harper & Row Publishers, 1964) $7.89

Art and Archeology (New York: Harper & Row Publishers, nd) $6.95

China (New York: Macmillan Publishing Company, 1973) $6.95

Colonial America (New York: Macmillan Publishing Company, 1970) $5.95

The Eskimo (New York: Harper & Row Publishers, 1964) $7.89

The Estruscans (New York: Harper & Row Publishers, 1967) $7.89

India (New York: Macmillan Publishing Company, 1969) $5.95

Japan (New York: Macmillan Publishing Company, 1970) $5.95

The New American Nation (New York: MacMillan Publishing Company, 1972) $6.95

The Northwest Coast Indians (New York: Macmillan Publishing Company, 1975) $7.95

The Old West (New York: Macmillan Publishing Company, 1971) $5.95

Photography (New York: Macmillan Publishing Company, 1977) $7.95

The Plains Indians (New York: Macmillan Publishing Company, 1975) $7.95

The Southeastern Indians (New York: Macmillan Publishing Company, 1978) $7.95

The Southwestern Indians (New York: Macmillan Publishing Company, 1971) $5.95

The Spanish in the United States and Puerto Rico (New York: Macmillan Publishing Company, 1972) $7.95

The Vikings (New York: Macmillan Publishing Company, 1978) $8.95

The Woodland Indians (New York: Macmillan Publishing Company, 1976) $7.95

1 Janson, Horst W and Samuel Cauman *History of Art for Young People* (New York: Harry N Abrams, 1971) $18.50

A basic art history for intermediate students; teachers may use as a reference.

1 King, Jonathan *Portrait Masks of the Northwest American Coast* (New York: Thames & Hudson, 1979) $6.95

*Not listed in *Books in Print*

1 Lee, Nancy and Linda Oldham *Hands On Heritage** (Long Beach, CA: Hands On Publications, nd)

Available from Hands On Publications, 7061 Mariner Way, Long Beach 90803.

An experiential approach to multicultural education; excellent activities include art, cooking, language arts, etc.

1 Myron, Robert and Abner Sundell *Modern Art in America* (New York: Macmillian Publishing Company, 1971) $5.95

2 Barr, Beryl *Wonders, Warriors and Beasts Abounding: How the Artist Sees His World* (Garden City, NY: Doubleday & Company, 1967) $6.95

2 Chase, Alice E *Looking at Art* (New York: Thomas Y Crowell Company, 1966) $8.95

2 Horwitz, Elinor *Child's Garden of Sculpture* (Washington, DC: Washingtonian Books, 1976) $5.50, paperback $2.50

Photographs of sculpture are accompanied by questions which help students reflect upon the art form; intermediate and up.

3 Dendel, Esther *African Fabric Crafts: Sources of African Design & Techniques* (New York: Taplinger Publishing Company, 1974) $10.95

Excellent for use in the study of African cultures; intermediate and up.

2 Duerden, Dennis *African Art: An Introduction** (New York: Hamlyn/American, 1974) $3.98

2 Grigson, Geoffrey *Shapes & Stories: A Book About Pictures* (New York: Vanguard Press, 1964) $7.95

3 Pendleton, Mary *Navajo & Hopi Weaving Techniques* (New York: Macmillan Publishing Company, 1974) $5.95

A must for teachers who teach weaving to their students.

3 Price, Christine *Made in the Renaissance* (New York: E P Dutton, 1963) $6.95

3 Price, Christine *Made in West Africa* (New York: E P Dutton, 1975) $9.95

Basic Design Elements and Principles

1 Guyler, Vivan V *Design in Nature* (Worcester, MA: Davis Publications, 1970) $11.95

Basic elements of art beautifully explained by use of photographs which reveal the presence of the elements in nature.

1 Tritten, Gottfried *Teaching Color & Form in Secondary School* (New York: Van Nostrand Reinhold Company, 1975) $19.95

Specific instructions for activities which teach art concepts; good illustrations and lists of materials needed.

2 Bager, Bertel *Nature As Designer: A Botanical Art Study* (New York: Van Nostrand Reinhold Company, 1966) $7.95

Beautiful photographs can be an effective starting point for integrated art and science activities. Intermediate.

2 Brommer, Gerald and George F Horn *Art: Your Visual Environment* (Worcester, MA: Davis Publications, 1977) $16.95

*Not listed in *Books in Print*

Good general text relating art principles and processes to everyday experience; for teachers and intermediate students.

2 Downer, Marion *Discovering Design* (New York: Lothrop, Lee & Shepard Company, 1974) $7.25

Simple illustrations and easy reading. Concise explanation of basic principles of art. Primary and intermediate.

2 Harris, Ned *Form & Texture: A Photographic Notebook* (New York: Van Nostrand Reinhold Company, 1974) $6.95

For students and teachers at all levels.

2 Pattemore, Arnel W *Art & Environment: An Art Resource for Teachers* (New York: Van Nostrand Reinhold Company, 1974) $10.95

Thorough text and useful activities for teachers and intermediate students.

2 Waller, Irene *Design Sources for the Fiber Artist* (Worcester, MA: Davis Publications, 1979) $11.95

Beautiful photographs show how art works are inspired by nature. Tied to design elements. For teachers and students, intermediate and up.

3 Brommer, Gerald *Concepts of Design** (Worcester, MA: Davis Publications, nd) $7.95

Each book in this series explains one design concept through fine photographs and concise text. Titles include: *Line, Color and Value, Shape and Form, Space, Texture, Balance and Unity, Contrast, Emphasis, Movement and Rhythm, Pattern.*

3 Hanks, Kurt et al *Design Yourself!* (Los Altos, CA: William Kaufmann, 1977) $6.50

Of special interest to those who wish to teach creative problem-solving through visual design. Intermediate.

3 Dendel, Esther W *Designing from Nature. A Source Book for Artists & Craftsmen* (New York: Taplinger Publishing Company, 1978) $10.95, paperback $5.95

For teacher use with upper intermediate and junior high students.

Techniques in Various Media

Architecture

1 Macaulay, David *Castle* (Boston: Houghton Mifflin Company, 1977) $9.95

1 Macaulay, David *City* (Boston: Houghton Mifflin Company, 1974) $9.95

1 Macaulay, David *Pyramid* (Boston: Houghton Mifflin Company, 1975) $9.95

1 Macaulay, David *Underground* (Boston: Houghton Mifflin Company, 1976) $9.95

Illustrations and explanations for students; may be tied to social studies.

1 Muller, Jorg *Changing City* (New York: Atheneum Publishers, 1977) $11.95

Seven study prints which beautifully depict change in one environment; useful in reading, social studies, many other subject areas.

1 Muller, Jorg *Changing Countryside* (New York: Atheneum Publishers, 1977) $11.95

Seven study prints which clearly illustrate the impact of growth and technology on one environment; relates to language arts, social studies.

*Not listed in *Books in Print*

1 Trogler, George E *Beginning Experiences in Architecture* (New York: Van Nostrand Reinhold Company, 1972) $9.95

Teacher source book for hands-on experiences with limited materials. Good bibliography and supplementary materials. Appropriate for all levels.

2 Goldreich, Gloria and Esther Goldreich *What Can She Be? An Architect* (New York: Lee Lothrop & Shepard Company, 1974) $5.04

2 Macaulay, David *Cathedral: The Story of Its Construction* (Boston: Houghton Mifflin Company, 1973) $9.95

Another excellent book useful in the study of medieval Europe.

2 Wilson, Forrest *City Planning: A Book of Games for Young Adults* (New York: Van Nostrand Reinhold Company, 1975) $8.95

Games teachers can use with intermediate students to explore the forms of human settlement.

Drawing

1 Edwards, Betty *Drawing from the Right Side of the Brain** (New York: St Martin's Press, 1979) $8.95

For teacher use in developing drawing activities for all ages.

1 Rottger, Ernst and Dieter Klante *Creative Drawing* (New York: Van Nostrand Reinhold Company, 1963) $6.95

Fine illustrations and useful activities for students of all ages.

2 Hanks, Kurt and Larry Belliston *Draw! A Visual Approach to Learning, Thinking & Communicating* (Los Altos, CA: William Kaufmann Publishers, 1977) $19.75, paperback $9.75

An interesting way to tie art to everyday experience; for teacher use with intermediate students.

2 Kampmanm, Lother *Creating with Crayons** (New York: Reinhold Book Corporation, 1967) $6.95

Activities for all elementary students; interesting and appealing to students and teachers.

2 Purser, Stuart *Drawing Handbook* (Worcester, MA: Davis Publications, 1977) $14.95

A complete resource for a wide variety of activities.

Painting

1 Tritten, Gottfried *Teaching Color and Form in Secondary School* (New York: Van Nostrand Reinhold Company, 1975) $19.95

Specific instructions for activities which teach art concepts. Good illustrations and lists of materials needed.

1 Sheaks, Barclay *Drawing and Painting the Natural Environment* (Worcester, MA: Davis Publications, 1974) $12.95

2 Betts, Victoria *Exploring Finger Paints** (Worcester, MA: Davis Publications, 1963) $6.50

Creative activities for primary and intermediate students.

2 Brommer, Gerald F *Art of Collage* (Worcester, MA: Davis Publications, 1978) $14.95

Activities for students of all ages.

*Not listed in *Books in Print*.

3 Brommer, Gerald F *Transparent Watercolor: Ideas & Techniques* (Worcester, MA: Davis Publications, 1973) $12.95

Complete guide for teachers wishing to explore this medium extensively with older elementary students.

3 Wong, Frederick *Oriental Watercolor Techniques* (New York: Watson-Guptill Publications, 1977) $16.95

Fine illustrations and activities for mastering oriental techniques. For use with older students by the teacher with a special interest in watercolor.

Printmaking

1 Daniels, Harvey *Exploring Printmaking for Young People** (New York: Van Nostrand Reinhold Company, 1972) $6.95

Printmaking actitives at a more advanced level than *Simple Printmaking with Children.* A good follow-up in intermediate grades.

1 Daniels, Harvey *Simple Printmaking with Children** (New York: Van Nostrand Reinhold Company, 1972) $6.95

Simple, usable ideas for printmaking with inexpensive materials; primary grades.

1 Geary, Ida *Plant Prints and Collages* (New York: Viking Press, 1978) $14.95

Simple activities for all grade levels.

1 Laye, Andrew *Creative Rubbings* (New York: Watson-Guptill Publications, 1968) $7.95

Interesting activities may be tied to local history, social studies; all grades.

3 Bannister, Manly Miles *Wood Block Cutting and Printing** (New York: Sterling Publishing Company, 1976) $6.95

Intermediate and up.

3 Daniels, Harvey *Printmaking* (New York: Viking Press, 1972) $16.95

Advanced techniques for teachers of advanced students.

3 Ross, John and Clare Ross *Complete Printmaker* (New York: Free Press, 1972) $25

For teachers able to explore printmaking in depth.

Sculpture

1 Gossage, Howard and Jerry Mander *Great International Paper Airplane Book* (New York: Simon & Schuster, 1967) $10

Great book for all ages. Patterns for planes students can make. Ties in with science activities or math.

1 Newman, Lee S *Kite Craft* (New York: Crown Publishers, 1974) $4.95

Provides good background information and includes directions for many varieties of kites. Intermediate students can explore three-dimensional design.

2 Brommer, Gerald F *Sculpture and Other Three Dimensional Construction* (Worcester, MA: Davis Publications, 1968) $8.50

*Not listed in *Books in Print.*

Activities which could apply to social studies and creative writing; intermediate and up.

2 Lidstone, John and Clarence Bunch *Working Big* (New York: Van Nostrand Reinhold Company, 1975) $6.95

Large-scale art activities for students from primary up; good text and illustrations.

2 Meilach, Dona Z *Soft Sculpture & Other Soft Art Forms* (New York: Crown Publishers, 1974) $8.95, paperback $5.95

Creative approach to soft sculpture for older students and their teachers.

2 Stevens, Harold *Art in the Round: Elements and Materials** (New York: Reinhold Book Corporation, 1965) $8.50

Applicable to many subject areas; for all age levels.

General Crafts

1 Fiarotta, Phyllis *Snips & Snails & Walnut Whales* (New York: Workman Publishing Company, 1975) $9.95, paperback $4.95

Excellent activities for all ages.

1 Museley, Spencer et al *Crafts Design: An Illustrated Guide* (Belmont, CA: Wadsworth Publishing Company, 1967) $23.95

Excellent source for a variety of crafts taught from a design standpoint; all levels.

1 Newsome, Arden J *Egg Craft* (New York: Lothrop, Lee & Shepard Company, 1973) $2.95

Very creative uses for eggs; wide variety of activities.

1 Williamson, Ethie *Baker's Clay* (New York: Van Nostrand Reinhold Company, 1976) $6.95

A thorough treatment of the versatility of baker's clay; for all ages.

2 Graham, Ada *Foxtails, Ferns, & Fish Scales: A Handbook of Art & Nature Projects* (New York: Scholastic Book Services, 1976) $8.95

2 Hoople, Cheryl G *Heritage Sampler: A Book of Colonial Arts & Crafts* (New York: Dial Press, 1975) $6.95

Crafts from an historical viewpoint; easily tied to other subjects.

Papercrafts

1 Grater, Michael *Paper Faces* (New York: Taplinger Publishing Company, 1968) $8.95

Good information and activities for all ages.

1 Haslein, Inge *Curling, Coiling and Quilling** (New York: Sterling Publishing Company, 1973) $4.95

Good book of activities for students at all levels.

1 Ives, Suzy *Creating Children's Costumes from Paper and Card* (New York: Taplinger Publishing Company, 1973) $6.50

Clear directions for making costumes for teacher and students of all ages.

1 Johnson, Pauline *Creative Bookbinding* (Seattle, WA: University of Washington Press, 1965) $10.95

Complete treatment of bookbinding techniques; for use with students of all ages.

*Not listed in *Books in Print*

1 Newman, Thelma et al *Paper as Art and Craft* (New York: Crown Publishers, 1973) $9.95, paperback $5.95

Excellent source book for teachers; many activities for students at all levels.

2 Hollander, Annette *Decorative Papers and Fabrics** (New York: D Van Nostrand Company, 1971) $8.95

Good variety of techniques teachers can use at all grade levels.

2 Maile, Anne *Tie-Dyed Paper: An Easy New Craft* (New York: Taplinger Publishing Company, 1975) $12.95

Explains a wide variety of ways to tie-dye papers and use them. Some activities for primary students; most for intermediate.

2 Randlet *The Art of Origami: Paper Folding, Traditional and Modern** (New York: E P Dutton, 1961) $9.95

A basic book for teaching origami to students at all levels.

2 Rottger, Ernst *Creative Paper Design** (New York: Reinhold Book Corporation, 1961) $5.50

Design principles applied to activities with paper; many illustrations. For intermediate students.

Ceramics

1 Rottger, Ernst *Creative Clay Design** (New York: Reinhold Book Corporation, 1963) $4.95

Using clay to teach design for all levels.

2 Berensohn, Paulus *Finding One's Way with Clay* (New York: Simon & Schuster, nd) $9.95

Good illustrations and ideas on making pots. For teacher and student use.

2 Hartung, Rolf *Exploring Clay: Hand Techniques** (New York: D Van Nostrand Company, 1972) $7.95

Step-by-step illustrations for teacher and intermediate student use.

Jewelry

2 Dieringer, Beverly *Paper Bead Book* (New York: David McKay Company, 1977) $9.95, paperback $4.95

Fun activities for making and using paper beads; all ages.

3 Howell-Koehler, Nancy *Soft Jewelry: Design Techniques Materials* (Worchester, MA: Davis Publications, 1976) $11.95

3 Solberg, Ramona *Inventive Jewelry-Making* (New York: Van Nostrand Reinhold Company, 1972) $10.95

Excellent resource for teachers and older students.

Textiles and Fibers

1 Brown, Rachel *Weaving, Spinning, & Dyeing Book* (New York: Alfred A Knopf, 1978) $17.50, paperback $9.95

A basic book for history, examples and activities; a complete resource for teachers.

1 Meilach, Dona Z *Contemporary Batik & Tie-Dye* (New York: Crown Publishers, 1972) $8.95, paperback $5.95

*Not listed in *Books in Print*

A basic book—many exciting illustrations, thorough explanations. Intermediate.

2 Krevitsky, Nik *Stitchery: Art and Craft** (New York: Reinhold Book Corporation, 1966) $9.95

Good illustrations; all levels.

2 Laliberte, Norman *Banners and Hangings** (New York: Reinhold Book Corporation, 1966) $7.95

Colorful illustrations to motivate teachers and students; minimal text.

2 Laury, Jean Ray *Applique Stitchery** (New York: Reinhold Book Corporation, 1966)

Basic book.

2 Simmons, Paula *Spinning & Weaving with Wool* (Seattle, WA: Pacific Search Press, 1977) $9.95

2 Wiseman, Ann *Rags, Rugs & Wool Pictures* (New York: Charles Scribner's Sons, 1968) $5.95

Basic ideas and activities with a section on art appreciation for teachers and students at all levels.

3 Dendel, Esther W *African Fabric Crafts: Sources of African Design & Technique* (New York: Taplinger Publishing Company, 1974) $10.95

3 Laury, Jean R *Quilts & Coverlets* (New York: Van Nostrand Reinhold Company, 1970) $10.95, paperback $5.95

A book for teachers who want their classes to quilt.

Natural Dyes

2 Krochmal, Arnold and Connie Krochmal *The Complete Illustrated Book of Dyes from Natural Sources* (Garden City, NY: Doubleday & Company, 1974) $4.95

Very thorough, easy to understand directions for elementary students. Good activities for outdoor education.

3 *Natural Plant Dyeing* (Brooklyn, NY: Brooklyn Botanic Garden, nd) $1.75

Good section on dyeing in the classroom.

3 Kramer, Jack *Natural Dyes: Plants & Processes* (New York: Charles Scribner's Sons, 1972) $9.95

Includes book list and index, complete recipes.

Weaving

1 Rainey, Sarita *Weaving Without a Loom* (Worcester, MA: Davis Publications, 1966) $10.95

Very practical activities for students of all ages.

2 Alexander, Marthann *Weaving on Cardboard: Simple Looms to Make & Use* (New York: Taplinger Publishing Company, 1971) $6.95

Simple applications of weaving with readily available materials; all ages.

2 Hull, Raymond *Off-Loom Weaving Book* (New York: Charles Scribner's Sons, 1973) $4.95

Very thorough, easy to follow; good explanation of terms for intermediate and above.

3 Dendel, Esther W *Basic Book of Fingerweaving* (New York: Simon & Schuster, 1974) $9.95

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*Not listed in *Books in Print*.

3 Krevitsky, Nik and Lois Ericson *Shaped Weaving: Making Garments & Accessories With Simple Needle-&-Finger Weaving Techniques* (New York: Van Nostrand Reinhold Company, 1974) $4.95

3 Meilach, Dona Z and Lee E Snow *Weaving Off-Loom* (Chicago: Contemporary Books, 1978) $6.95

More advanced techniques for off-loom weaving with older students.

3 Pendleton, Mary *Navajo & Hopi Weaving Techniques* (New York: Macmillan Publishing Company, 1974) $5.95

A must for teachers who have their students do weaving.

Basketry

3 Cary, Mara *Basic Baskets* (Boston: Houghton Mifflin Company, 1975) $9.95, paperback $4.95

How to construct the most elementary basket forms with traditional techniques.

3 Meilach, Dona Z *Modern Approach to Basketry with Fibers & Grasses* (New York: Crown Publishers, 1974) $9.95, paperback $5.95

For intermediate students.

Stitchery

1 Guild, Vera P *Creative Use of Stitches** (Worcester, MA: Davis Publications, 1964) $3.75

Good introduction to basic stitches; activities for all levels.

1 Paludan, Lis *Easy Embroidery* (New York: Taplinger Publishing Company, 1975) $9.95

Good introduction to basic stitches; activities for all levels.

2 Dendel, Esther W *Needleweaving—Easy As Embroidery* (Garden City, NY: Doubleday & Company, 1976) $4.95

Easy to use materials; activities can be adopted for all elementary students.

2 Harvey, Virginia *Macrame: The Art of Creative Knotting* (New York: Van Nostrand Reinhold Company, 1967) $9.95, paperback $5.95

Good explanations of the technqiue; intermediate level.

2 Kornerup, Ann-Mari *Embroidery for Children** (New York: D Van Nostrand Company, 1969) $6.50

Illustrations and useful activities for all levels.

2 Meilach, Dona Z *Macrame: Creative Design in Knotting* (New York: Crown Publishers, 1971) $9.95, paperback $4.95

Beautiful illustrations—a very creative resource book; intermediate and up.

Photography

1 Holter, Patra *Photography Without a Camera* (New York: Van Nostrand Reinhold Company, 1972) $9.95

Good resource book; complete information. Introduction to photography for intermediate students.

1 *Classroom Projects Using Photography . . . Elementary** (Rochester, NY: Eastman Kodak Company, 1975) $5.95

Good activities for all elementary students.

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*Not listed in *Books in Print*

Careers in Art

It is suggested that students explore art-related careers using the Career Information System or a listing of careers similar to the following:

Advertising

graphic designer
art director
layout artist
illustrator
paste-up artist
display artist
package designer
calligrapher
type designer
window decorator
photo retoucher
sign painter
color consultant
photographer
publicity director

Architecture

architect
city planner
landscape designer
drafter
lighting consultant
architectural illustrator

Cartooning/Cinematography

cinematographer
photographer
animator
background artist
set designer
art director
makeup artist
camera operator
special effects artist
director
wardrobe designer
properties artist

Crafts

ceramist
jeweler
weaver
leather crafter
metal craftsworker
cabinet worker
stained glass designer
wood carver
serigrapher

Criminology

police artist
police and legal photographer

Education

art teacher
art consultant
art therapist
crafts counselor
visual aids artist
textbook author
art historian
art lecturer
artist-in-residence
researcher

Fashion

couturier
fashion illustrator
fashion editor
fashion designer
fashion photographer
hair stylist
jewelry designer
dressmaker

Fine Arts

painter
watercolorist
sculptor
printmaker
photographer
art filmmaker
muralist

Industry

industrial engineer
art director
design consultant
industrial photographer
typography designer
textile designer
package designer
product designer
design engineer
window trimmer
tool designer
model maker
illustrator

Interior Design

interior designer
furniture designer
antique restorer
illustrator
drafter
fabric consultant
lighting consultant
color consultant
accessories designer
lighting designer
carpet designer

Journalism

art editor
art publisher
illustrator
layout artist
cartoonist
caricaturist
political cartoonist
greeting card designer
calligrapher
graphic designer
photographer
lithographer
photography editor
production manager

Medicine

medical illustrator

Military

functional designer
cartographer
training aids artist
aerial photographer
illustrator
drafter
sign painter

Museum and Gallery

director
curator

art librarian
restorer
researcher
guide
lecturer
art school instructor
gallery owner
art dealer
artist's agent
sales representative
display artist

Photography

illustrator
portrait photographer
photo journalist
fashion photographer
news photographer
industrial photographer
commercial photographer
science photographer

Television

set designer
costume designer
title designer
animator
background artist
art director

Science

technical illustrator
medical illustrator
science photographer
display artist
cartographer
researcher
field expedition artist
marine illustrator

Theatre and Dance

set designer
costume designer
makeup artist
lighting consultant
choreographer
graphic artist
puppetmaker
prop designer
artistic director

Statewide Art Organizations

Several organizations are resources for the school district art programs:

Oregon Art Education Association
PO Box 02254
Portland 97202

Oregon Alliance for Arts Education
PO Box 681
Canby 97013

Oregon Arts Commission
835 Summer Street NE
Salem 97301
(503) 378-3625

Artists-in-the-Schools
835 Summer Street NE
Salem 97301
(503) 378-0191

Oregon Artist Slide Bank Archive
Portland Center for the Visual Arts
117 NW Fifth
Portland 97209
(slides of Oregon artists available for educational purposes)

Northwest Media Project
PO Box 4093
Portland 97208
(film rentals and speakers bureau)

Young Audiences
Oregon Pioneer Building
Room 426
320 SW Park
Portland 97204
(quality performing artists for school audiences)

Visual Arts Resources
1802 Moss Street
Eugene 97403
(traveling exhibitions and visiting artists)

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___ More than half
___ Less than half
___ Just skimmed

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___ Completely
___ Partly
___ Not at all

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___ Sometimes
___ Seldom
___ Never

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_____

What type of work do you do?

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___ Consultant to classroom teachers
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